

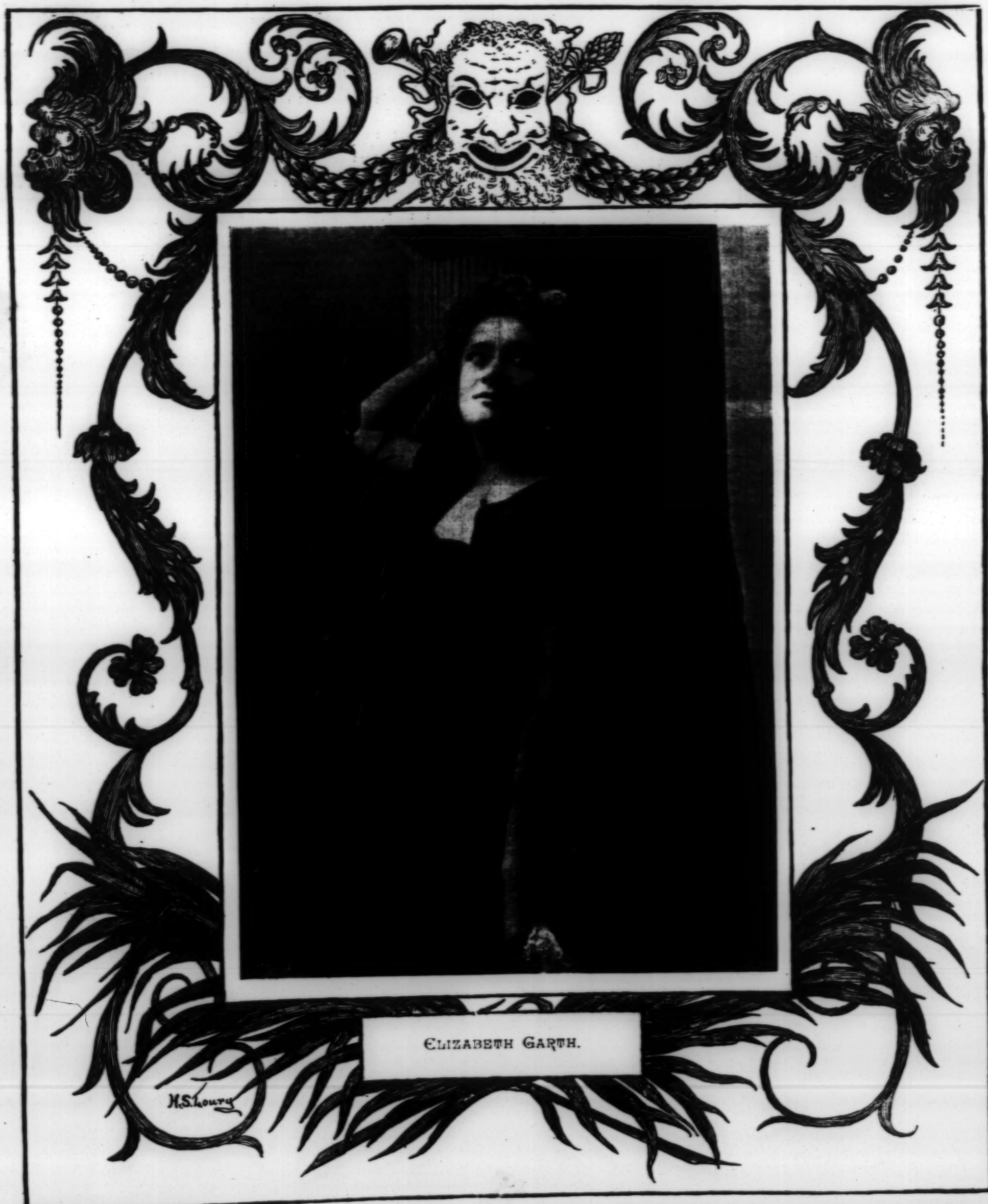
TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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ELIZABETH GARTH.

H. Shoury





What a change is coming over us. When I say "us" I mean dramatic critics. We're getting so funny.

The analytic, literary, critical critic must take a back seat now and make way for the funny man who writes jokes about playwrights and actors and obtrudes his own personality as much as possible. What will dramatic criticism amount to in ten years from now if we keep on? Will the dramatic department of our newspapers be merged into the so-called comic supplement—that chestnutty nightmare of color that makes us writhe each Sabbath morning over our rolls and coffee?

And the men who make the jokes about the plays and the actors, what will become of them? Will they keep right on until they are old and gray, just being funny on salary? Won't they ever get tired of themselves and the new school of criticism?

One of the features of the Criterion Theatre matinee at Hoyt's, the other day, was Elita Proctor Otis' imitation of Mrs. Fiske's quiet, "repressed" style of acting. In voice, pose, manner, even to little tricks of speech and the quick, quiet delivery that is peculiarly Mrs. Fiske's, Miss Otis gave a remarkable piece of imitative acting.

One felt sorry for her wild and rampant exit. For it spoiled what to me had seemed a carefully studied and most effective performance through the quieter episodes of Giacosa's morbid little play.

I wished very much that I could have seen Miss Otis or Miss Arthur or some more tropical looking actress play the wife in Mr. Dumay's *From a Clear Sky*, which finished the afternoon's programme. Carrie Keeler was delightfully debonair and charmingly pretty in *That Overcoat*. But she seemed too ingenuous and peachy, first to have had two husbands, and then to have undergone the peculiar mental, or was it emotional, change of feeling and return of affection for the scamp husband.

I found myself wondering and bothering over that after I had gone home. If a woman underwent this change of feeling and repulsion toward her respectable husband when he shot her tramp spouse, would it mean anything more than hysterics? Women are so emotional and are so swayed by emotion that they themselves cannot understand—blonde and girly girls especially so, don't you think—that I cannot imagine a husband being very much disturbed even at a volcano such as the wife in this case sprang upon her husband.

I think the trouble was that Miss Keeler looked too sweet and respectable and kittenish for the part. I could imagine her husband getting her a box of bon bons and saying: "Here, little girl, go and eat these and you'll feel better. Powder your nose and cheer up!"

But, on the other hand, I could imagine one of those dark, throbbing Spanish-looking women with one or two pasts written in her eyes—who might have expressed the psychic tragedy that was taking place within her.

The Matinee Girl is very fond of one-act plays. There seems to be such an absence of stage carpentering about them. The ogre of construction is not peering in at the wings and the doors every moment and impressing you with what a large and important thinking part he is playing.

There are so many plays where the hammer, saw and chisel of the builder sound through the whole thing like an accompaniment that is out of tune.

I am afraid that I am getting serious. And that would never do in the world. A serious Matinee Girl would be like—would be like—well, she wouldn't be liked at all, would she? Dramatic critics and comic supplements are supposed to be funny; but Matinee Girls have simply to be frivolous.

Yes—really—that's all! And it's so easy!

Especially when you've got a cold in the head. And all your handkerchiefs are in the wash. And each mail brings you another beautiful bill. Pink—or blue—or yellow! Can anyone tell me why it is that tradesmen cannot have their bills printed in black and white?

I have some respect for a man who sends me a bill on white paper printed in black letters and written in black ink. Even if it has "Please remit" in the corner, I can forgive it. But these poster bills! These gay looking affairs that mock you with their gorgeous coloring. Do you know what I do—or rather what I don't do? I don't ever pay them until I have to. I just tear them up so that I can't see them. And they are all that kind to-day.

I blushed all over when I went to see The Telephone Girl. Some of the dresses seem to be dangerously décolleté.

And the jokes even more so—and the songs! I think it would be a good plan to have anti-septic souvenirs given away at each performance. Some things are so very naughty that they are almost wicked.

People were standing six deep at the back of the house—matinee boys, old rounders, men about town, and men.

Why is it that the study of lingerie seems

such an absorbing one to the modern man? Why don't the colleges take it up and add it to the curriculum?

Half hour lectures on lingerie at Yale, Harvard, and Princeton might result in changing the dramatic tendency toward underwear plays and comedies. Men would be sent out from our universities with a thorough knowledge of a subject which is such an engrossing one with them that they spend whole afternoons at a theatre studying the matter.

I wanted so to go behind and tell Clara Lipman that there was something wrong with her make-up.

Was it the lights, or what? She is as pretty as a peach off the stage, and just as schoolgirly, and sweet a little woman as the parts she acts so well aren't. I know, for I spent the best part of a day with her once.

Next time I go to see The Telephone Girl I am going back to her dressing-room, and I feel sure that I will either discharge the gas man or else throw away the powder boxes, or kill the person who makes up Estelle.

I don't think I'll write any more to-day. Would you? I'll tell you the truth—they left out a lot of my stuff last week! Yes—actually! Thoughtless of them—wasn't it? So what's the use of working, anyhow? How foolish!

THE MATINEE GIRL.

#### ELIZABETH GARTH.

Elizabeth Garth, whose portrait appears upon the first page of this issue of THE MIRROR, made her metropolitan debut as Daphne in Bartley Campbell's great drama, *The White Slave*, after one season in which play she assumed the leading role, and played it with unvarying success. An earnest, painstaking, talented actress, and a beautiful woman, Miss Garth's advance in her chosen profession has been rapid and deserved, and the long list of responsible roles in which she has appeared to the enthusiastic approval of press and public have established for her a firm place among America's most able players.

Miss Garth enjoyed the honor of being the actress selected from a host of applicants by George Holland to appear as leading woman at the opening of the Girard Avenue Theatre Stock company at Philadelphia. As a member of Augustin Daly's company she played some of the seconds to Ada Rehan with marked success, and was praised especially for her charming impersonation of *Hermia* in *A Midsummer Night's Dream*. Among other roles in which Miss Garth has won many honors may be mentioned *Dear* in *Little Lord Fauntleroy*, *Joan* in *Sunset*, *Alice* in *Not Guilty*, *Eily* in *The Colleen Bawn*, *Annie* in *Forgiveness*, *Countess Claudine* in *Within an Inch of His Life*, *Mollie* in *Cushla Machree*, *Marguerite* in *The Romance of a Poor Young Man*, *Lillian* in *A Brave Woman*, *Dorothy* in *My Jack*, *Anne* in *The Duchess*, *May* in *Edwards* in *The Ticket of Leave Man*, *Edith* in *Grey* in *The Planter's Wife*, *Henriette* in *The Two Orphans*, *Billie* in *Piper* in *The Danites*, *Arto* in *O'Neale* in *The Shaughraun*, and *Lady* in *Sneerwell* in *The School for Scandal*.

Miss Garth made, too, a pronounced individual triumph by her work at the special matinees given at Hoyt's Theatre a few seasons ago to exploit the New York Herald's prize plays. She is now appearing in this city, with distinguished success, as *Countess Helen* in Charles Coghlan's production of *The Royal Box*, a most difficult and trying role, in which the actress has been highly praised. Her exquisite gowns have added not a little to the beauty of the production. The Mirror's picture of Miss Garth was made from a photograph by Schloss.

#### THE STETSON WILL CASE.

In the Supreme Court, at Boston, on January 7, it was decided that Adah Richmond had no legal standing to appear and contest the will of the late John Stetson, Jr.

The case was an appeal from a decree of the Probate Court allowing the will of John Stetson, Jr. The appellant claimed her appeal as the widow of the testator. The executor filed an answer denying that she was the widow or that she was aggrieved by the decree, and moved that the appeal be dismissed for want of jurisdiction. A trial was had before a single justice of the Supreme Court to determine the issue of fact thus raised. After a hearing of many witnesses the appellant, at the close of the evidence, "requested the court to rule that for the purposes of the hearing she was not required to establish more than a prima facie case."

The court declined so to rule, and determined that she was not bound to establish conclusively that there was a valid marriage subsisting at the death of Mr. Stetson, but that, taking all of the testimony into account, it should appear with at least a reasonable degree of certainty that such was the case. The exception to this ruling and to the refusal to rule present the only questions in the case. The decision of the court being against her, Adah Richmond is not, consequently, legally entitled to have a voice either for or against the will of Mr. Stetson, which, it will be remembered, gave his whole estate to Mrs. Kate Stokes Stetson, his wife, who, having died very shortly after his death, devolved by legal inheritance the whole property upon her mother, Mrs. Emma Stokes, of New York city. The contest of the will was made by John Stetson, the father of the testator, in addition to Adah Richmond, but it is understood that an agreement of settlement has been made between him and Mrs. Emma Stokes. At least this agreement has been rumored since Adah Richmond was brought to an issue to prove that she was the testator's lawful widow. However absolutely the decision of the court may rid Adah Richmond of the will contest, she may still persist in fighting for a share in the property in the courts by bringing dower suits.

#### COMMERCE AND ART.

The commercial instinct has taken the artistic life completely out of the drama, as it has out of most things. It is nonsense to say that it has not, and it is inevitable that it should be so.

We are living in a great age, an age of the magnificent application of science and mechanical ingenuity. And with it goes, as it should, wonderful commercial acumen, financial finesse, and, unfortunately, as it always does, a greed for money.

The love and support of art must be self-abnegative. The artistic instinct is neither business-like nor money getting. It lives within itself and must be supported from outside. The very effort to combine the instinct of trade with idealism strangles creative thought. All great creations must be from within outward. The creator must find support from outside which will understand, appreciate and put before the world the idealist's creations. And to be done properly it must be done partly for the love of so doing.

When the speculative instinct says to the creative, "If you will create for me just what I want I will give you so much money," he instantly harnesses his Pegasus with bands of gold, real creation ceases, and utter barrenness ensues. And is not that true of all art to-day, in a large sense, and especially so of the drama?

Never were there so many theatres, never were there so many managers, never was there so much money spent for amusements, and never was there so little of merit produced. Any thinking person must admit that after looking carefully over the field.

Why? For two reasons. Because capital is timid, and because the commercial instinct knows nothing of art.

It is an anomaly of all human life, as it is true of the individual, that the rapid accumulation of wealth begets a fear of its loss. The millionaire feels the loss of a few thousands more than the possessor of a few dollars his all. Change two such persons in their conditions and their natures will change.

The ideal creator feels the responsive thrill of his auditor to the touch of his pen, pencil or chisel, even before his creation has gone forth to the world. The practical business man and speculator feels only the cold, clammy touch upon his pocketbook, which is his conscience, his mentor and his mental barometer. The creator sees visions. The commercial man can see only bank notes.

Capital is timid unless it can absolutely see the pecuniary reward and profit.

Why should the commercial instinct know anything of art? Practical business ability begets money; money begets leisure; leisure begets culture; culture begets love and appreciation of art; and out of these grows the unselfish support of the artistic creative instinct. This is the very genesis of the world of art and literature, and we are at the very first stage where practical business ability is begetting money. The other stages will indubitably follow. They always have, they always do, they always will.

But it is a painful thing to see the commercial instinct invading, usurping and appropriating the fields of art, with no knowledge of its conditions, needs or possibilities, and striving to imprison inspiration, buy creative ability and label it with the material trade-mark. It succeeds in the first and last, but what the speculator thinks is a creation he has bought proves to be nothing but a manikin that has jumped when he pulled the string.

The successful theatrical manager tells the ambitious author: "Your play is well enough, but it lacks business and action." Not long ago I saw a play by an author who had produced two rather earnest and thoughtful works. But this—a so-called farce-comedy—seemed like a complete exposition of the managerial theory. And its effect was like a satire. It was absolutely crammed so full of "business and action" that the thin thread of dialogue was almost lost sight of, and there was positively no plot, or continuity of thought or interest.

Something over twenty-five years ago I saw two comedians play Tony Lumpkin in *She Stoops to Conquer*. The elder, now dead, was, everything considered, the greatest comedian I ever saw. But the younger played the part of Tony Lumpkin by far the better. A few months ago I took a young friend to see the play. He had never seen it before. He did not like it. It had been filled with "business and action" until the dialogue was obscured and the wit submerged. And the majority of the players were no more suited to the atmosphere of the play than a locomotive would be in the foreground of a painting of the pyramids.

Have you ever seen that little gem of dramatic literature of Oliver Goldsmith's? If you have not, do not go to the theatre to see it to-day. Read it, if you have not done so, but do not go to see the "action" of it.

But, unquestionably, the present era will be followed by a more brilliant literary and artistic one, as was the age of Henry VIII. followed by that of Elizabeth.

WILLIAM FRANCIS SAGE.

#### THE DUNLAP SOCIETY MEMBERSHIP.

Evert Jansen Wendell, Secretary of the Dunlap Society, has been compelled to go to Europe to convalesce after illness, and Douglas Taylor, the President, has given up his proposed trip, and will remain at his home, 333 West Twenty-second Street, to attend to the correspondence, prepare the printed list of members, issued Feb. 1, and to fill vacancies occasioned by non-payment of dues by careless members. The officers wish it remembered that the non-payment of the moderate dues payable Jan. 1 is equivalent to resignation, as there is a large "waiting list," and all the money received is paid to the printers and illustrators, the articles being contributed by members and the incidental expenses defrayed by the officers.

#### GOSSIP.

Charles Dickson was out of the cast of *The Telephone Girl* during a part of last week, William McKenna replacing him.

May Irwin introduced "Keep Your Eye on Your Friend, Mr. Johnson," a new coon song, last week, in *The Swell Miss Fitzwell*, at the Bijou.

Rachelle Renard played *East Lynne* and *Leah*, on Jan. 5, at Hartford, Conn., so successfully that she will soon return to Hartford to present *Ingomar*.

Marie Kinsie is playing *Miss Beverly* and *Mammy Summers* in *At Piney Ridge*, and is highly commended for her natural work.

Madame Pilar-Morin will introduce in *A Paris Model*, Rudolph Aronson's "Winter Frolic Galop," for which she is arranging the dance and pantomime.

Jacob Myers, the advertising agent, was presented with a handsome diamond locket by New York Bill Posters' Union No. 1, at their annual ball, at Tammany Hall, on Jan. 11.

J. H. Brown, leading man of *A Contented Woman* company, is ill at his home with rheumatism and eczema.

Corse Payton has contracted with E. H. McAndrew for a new scenic production for next season, when Mr. Payton, encouraged by the success of his two companies, will send out a third.

O. B. Thayer is playing *Joseph Hart's* original part in *The Tarrytown Widow*.

The seven real Indians with *The Great Train Robbery* attended service at the South Baptist Church, Hartford, Conn., on Jan. 9, and were invited guests of the Sunday School.

The students of the American Academy of the Dramatic Arts played *Congreve's Love for Love* last Thursday afternoon, at the Empire Theatre.

John Stetson, father of the late John Stetson, Jr., the theatrical manager, takes, at the age of ninety-two years, a lively interest in business matters, and has made changes in his Boston Job Print, appointing Willard L. Clough as general supervisor.

Blanche Johnson, during a performance of *A Ward of France*, at the Columbus Theatre, last Wednesday evening, received a severe electric shock from a wire. She was removed to her hotel, where she recovered.

The Harry Shannon company closed, at Evans City, Pa., a season of seventy-eight consecutive weeks.

Frank Robison, character comedian of the Murray Comedy company, is making an excellent reputation in his singing specialties, illustrated by stereopticon.

Margaret Mayo, of Secret Service, has written a one act comedy-drama, *Broken Harmonies*, and a Broadway manager has decided to use it as a curtain-raiser. Miss Mayo is but eighteen years old.

Alfred Molander reports good business in Iowa for *Bette-Losee* company. The roster includes Herbert Betts, Amele Losee, Edwin Brink, Phil Maher, C. C. Richardson, Hugh Kellner, Bruce Rhodes, Bessie Maher, Grace Manchester, and Nellie Bird Hibbard.

Guy Standing and Joseph Wheelock, Jr., entertained their fellow members of *The Conquerors* cast and others at Mr. Standing's studio, in Thirty-fourth Street, last Tuesday night, after the play. In the company were Blanche Walsh, May Robson, Ida Conquest, Margaret Gordon, Mr. and Mrs. William Furst, Frank Celli, George Howard, and Jameson Lee Finney.

Lillian Carlsmith contemplates a starring tour for next season.

The Two Flags, a society of Cuban girls, will play *The Escape of Evangelina Cisneros*, by D. Fajardo Ortiz, at Carnegie Lyceum, next Saturday, in aid of the sick and wounded Cuban patriots.

Frank B. Murtha contemplates presenting in New York a new historical drama, *The Black Cardinal*, written by the Reverend John Talbot Smith, a Roman Catholic priest.

Manager Lowenfeld, of the London Prince of Wales' Theatre, may join Augustin Daly's production of *La Poupée*, having leased the opera to Oscar Hammerstein for America with the express understanding that rights should not be transferred without permission.

Delmore and Wilson, late of *The Broadway Girl*, joined Murray and Mack at Chicago for the season.

The father of C. St. Aubyn, of *A Black Sheep*, died at London, England, on December 3. Mr. St. Aubyn received the sad news just before a matinee at St. Louis.

William Dwight Stedman is slowly recovering from his recent severe illness, at his ranch, near Oklahoma City, but will not rejoin his company this season. He will come to New York in August to arrange for next season.

Helen Baird denies a report that she has joined Madame Rhea's company.

Maurice Drew joined *The Great Diamond Robbery* in New York recently, and is now successfully playing *Dick Brumage*.

Lizzie May Ulmer has been most successful as Mrs. O'Geoghan in *The Great Diamond Robbery*, having stepped cleverly from soubrette to character work.

Laura Alberta, after the closing of the Manhattan Stock company in Texas, has returned to this city. Miss Alberta, as leading lady with the company, has become a favorite in the South, where her many beautiful gowns were also much admired.

Charles Halford has made arrangements with Dittmar Brothers for the exclusive right to *The Pay Train* for next season. Manager Halford will open the season at Erie, Pa., on Aug. 27, 1898, playing to the Coast.



# IN OTHER CITIES.

## BROOKLYN.

SATURDAY, Jan. 15.

The only novelty of the week has been the first local presentation of *The Girl from Paris*, which seemed much out of its proper environment at the fashionable Montauk, admittedly the elite theatre of the borough. How such a concoction has ever succeeded in acquiring recognition and a vogue in first-class houses, passes comprehension. A so-called plot having for its central figures a French coquette, a Hindoo prince, a male sexual pervert, and a hotel proprietor whose apparent willingness to shelter guests of avowedly shady purposes would quickly precipitate a raid hereabouts, cannot do otherwise than leave unfragrant recollections with those who witness it. Whether Brooklyn is more discerning, or Mr. Rice's production has lost its one time potency, the attendance has not been as large as was expected for this engagement, which is booked to continue a second week. Colonel Sinn will then present W. H. Crane in a fine revival of *The Senator*, after which Julia Marlowe comes for a fortnight.

Cumberland '91 has occupied the Amphion, where its interesting plot and striking scenic effects have interested not a few. Manager Lee Ottolenghi follows it with *Never Again*, which is yet unknown in the Eastern District.

The second week of *A Stranger in New York* at the Columbia has held its own in good shape. Mr. Hoyt's latest work, while interesting and full of clever conceits, will never rank with the famous Chinatown trip. Harry Conner in this production is not given the same individual prominence as of yore, but is forced to share attention with Harry Gilfoil, whose Baron Sands constitutes a neat travesty upon Richard Mansfield's Baron Chevalier. Time has apparently stood still with Sadie Martinot, whose present youthful appearance would almost give the lie to the fact that she was one of the principals in the great cast of *Diplomacy*, along with Harry Montague, at Wallace's in the Spring of 1878. Mr. F. J. Dunne, representing Hoyt and McKee, has made many friends among the newspaper boys during his fortnight on this side of the river, his uniform courtesy being in strong contrast to the usual methods of some others. Manager Harry Mann will next present *The Circus Girl* for two weeks.

McSorley's *Twins*, a farce-comedy head and shoulders in merit over one recently seen at the Grand Opera House, which drew packed houses when presented there by two popular comedians, has, strange to say, failed in duplicating downtown the success it scored when played at the Gaiety over a month ago. Manager Frank Kitholz follows it with a revival of *Superba*.

The Heart of the Klondike, a recent money-maker at the Star across the Bridge, has had similar results at the Bijou. It was a shrewd stroke upon the part of its author, Scott Marble, to renew his Rocky Mountain romance in accord with the prevailing craze, and thereby make it a sure stock gatherer. Manager Harry C. Kennedy next revives *In Old Kentucky*.

Helene Mora, Charles Sweet, with Williams and Walker, and all of the other excellent features numbered among Hyde's comedians, have repeated at the Gaiety the same big results they scored when in Adams Street last week. Manager Bennett Wilson announces *The Pacific Mail* to be due on Monday.

Another triumph for the Park Theatre stock has been their current production of *The Lights of London*, which, handsomely set and in every way well acted, has drawn good houses and added new laurels to those already won this season, by Henrietta Crossman, Howell Hessel, and William Avidge. *The Last Paradise* is the announced underling.

The principal feature of the olio at Hyde and Behman's has been Bert Coote and Julia Kingsley in a comedietta entitled *A Supper for Two*, in which they have had the aid of Alfred Burnham and Ada Thomson. The other "turns" have comprised the Normans, Knockout, comons, the Panzer Trio, Gertrude, Blanche and Carl, T. J. Farron, in songs of the old Baker and Farron days; Morton and Elliott, harmonica players; Al Leech and the Three Rosebuds—by courtesy, it is presumed, as they now appear to be full blown; Lafayette, mimic, fantasist and clever with the bow and arrow. His imitation of some is original and with just sufficient exaggeration to really cleverly. Sadie Cushman and Herbert Holcombe in *A Business Transaction*, George W. Day in monologue, and a French novelty called *The Storm Dance*, rounded out the bill. A house selection, headed by Bobby Gayler, is to follow.

The Captain's Mate has been on view at the American, where Shannon of the Sixth is the next booking.

The Empire has been tenanted by Sam Jack's Tenderloiners, whom Manager James E. Barnes causes to vacate in favor of the Rents-Santley Troupe.

The Shadows of a Great City have fitted at the Lyceum, where the ghoul has fittingly given birth to *The Red Spider*, the next announcement.

At the Star the Gay Masqueraders have contributed their services to the making of the programme, which next exhibits Al Reeves' Burlesquers.

A house selection has drawn fairly at the Unique, where the Manhattan Club are picaresque for the ensuing week.

Charles T. Ellis and Clara Moore have been the topplers at the Brooklyn Music Hall, where Manager Laurent Howard has also shown the one-time boy wonder, Augustin Neuville, and wife, Arthur Rigby and Marie Troy, Burke and Andrews, the Band Sisters, and the three Benson Brothers.

Refuel Navy has been placed in charge of the Academy of Music for the immediate present, following the retirement of Edward A. Wier. The Brooklyn *Engle* on Thursday, in speaking of a current attraction, said: "In a certain class of house the desideratum of the box office is what is technically known as a warm show, and *The Girl from Paris* fills the bill in a way that would not have been tolerated a few years since upon a first-class stage."

Henry Weil, the owner of the Columbia Theatre, died at the Mansion House, a hotel that he also owned, on Friday, Jan. 7. Mr. Weil had founded that hostelry for over forty years, and was known among the sporting fraternity as "Uncle Harry." Though eighty years of age, he was yet a familiar sight driving his spanking team of trotters down the Boulevard. His real estate holdings in this section comprised over one hundred houses, the announced inventory of his estate totalling over \$500,000. The funeral took place at the Church of the Holy Trinity on Monday, the interment being at Greenwood.

## SAN FRANCISCO.

The Henrietta is one of the best things that Bronson Howard ever wrote, and in it Stuart Robson is more like himself. His rendition of this part requires no praise, for it is known and admired throughout the country. Suffice it to say that the play has not lost its drawing power, and business has been good throughout the week. At the Field win. 10-15 Willie Collier and his wife, Louise Allen, a popular San Francisco girl, in *The Man from Mexico*.

The Columbia was gutted by fire and Friedman, der. Gottlieb and Co., owners, have sustained damage amounting to about \$100,000 in interior furnishings and decorations, upon which, unfortunately, they carried no insurance. This is rather an unsuspicious opening of their extended theatrical enterprise, but at least they are fortunate in having another theatre, the California, at their disposal. The fire commenced at about a quarter before eight, and though a large part of the audience had assembled, they fled out without disorder upon Mr. Gottlieb's announcement that the building was on fire. There was every chance for a panic, but none occurred, and this is largely due to the coolness of the management and of their employees. By great exertion the At Day Cover Island Co. succeeded in saving all their scenery, costumes and properties, so that beyond the loss of two nights' receipts, they were not damaged. They will finish this week's engagement at the California giving an extra matinee on Sunday. It is unfortunate that this fire occurred when the house was doing such a successful business, for the attendance at this attraction had not fallen off a bit. It is a most distinct success, and it is a pity that a larger engagement could not be arranged for. Nellie Melba will appear at the California instead of the Columbia.

The *Girl I Left Behind Me* is in its third and last week at the Alcazar 3-9 and will give way to *Emeralds*. Forbidden Fruit is underlined for an early production at this house, and much time and attention has been given in preparation for the same. Mrs. F. M. Bates, who has been taking a much needed rest during the production of *The Girl I Left Behind Me*, will be seen again next week in *Emeralds*.

Mother Goose continues to draw large houses at the Tivoli, and in the second edition will be presented and probably will run for some time to come. The next attraction will be Brian Boru.

A racial drama, *The District Fair*, has proved a distinct hit at Morosco's 3-9, but in spite of this fact it will be withdrawn to give way to *The Plunger*. On the night of the last performance was given by the Frawley co. at the California Theatre, and it was with feelings of regret that the many friends of the individual members of this popular co. left the theatre after witnessing a most delightful presentation of *An International Match*. Each and all of these favorite players were greeted enthusiastically, and at the end of the third act Blanche Bates was called upon for a speech, to which she responded with her usual good humor, being greeted with storms of applause and a shower of flowers. The co. left for Portland, Ore., 3.

Fred Belasco, of the Alcazar management, left for New York 5 to gather new plays and people. It is his intention to visit London before returning to the Coast.

W. W. KAUFMAN.

## DENVER.

Courted Into Court was presented at the Tabor 2-8. *The Girl from Paris* is underlined for week beginning 8.

So well has the Boston Lyric Stock co. won out with our somewhat critical and always cold public that the management have decided to increase the original ten weeks' season an additional four, and the season will now last until March 6. 25 the presented Carmen to good business. The production was well staged and the scenery specially good. In the rendition of the opera the most pronounced success was achieved by J. K. Murray as Escamillo. Mr. Murray upon his entrance sang the Toreador song in a manner that evoked great enthusiasm. His voice seemed specially fitted to the role, and he sang and acted it splendidly. Richie Ling's Jose had many points of merit and was very well acted. Mr. Ling's voice, however, on account of his having been compelled to sing every night for a number of weeks, owing to Mr. Temple's indisposition, has been severely taxed, and while at times it does not prove equal to the requirements of the tenor roles. Clara Lane's Carmen was perhaps the least successful of the characters this charming singer has essayed since she has been with us. While there is no gainsaying her ability and that her Carmen was pretty sung, she apparently does not possess those temperamental qualities that seemingly are necessary for the portrayal of the ideal Carmen, and her enactment lacked the fire and intensity so essential to the character. W. H. Clark, Adelaide Norwood, Laura Rudell, and Mamie Kinsley all appeared to advantage. The chorus was as effective as usual, its work in connection with Mr. Murray's recitation of the Toreador song being especially noteworthy. Amorita is announced for week commencing 8.

The Orpheum Theatre Stock co. presented the melodrama, *Triss*, 2-8. Robert E. Bell as Judge Annanias Lovetoddy gave an excellent character comedy study which was well received. Mr. Bell's many friends, by the way, will be glad to learn that his health is steadily improving. With the present week he finishes his nineteenth year upon the stage, and his many friends hope he may have many more years to come. He is a plucky chap, this Bob Bell, for when he struck Denver some three years ago he was so ill he could scarcely get from the depot to his hotel, and his health is such now that he cannot live anywhere but in Denver, yet he has persevered and has managed to find quiet steady employment in his chosen line of work in our own city, where he is a great popular favorite. The stock co. will present *Our Strategists* week beginning 8.

Madame Scatchi, who, with her opera concert co., appeared at the Broadway Theatre 8, impressed one as being in neither good humor nor good voice the evening in question. Scatchi's ventriloquist, I fear, are of the past. There are still times when the score fits her contralto, that it is just as magnificent as in the old days and full of richness and color, but these times are infrequent. The most satisfying work was that of Mile. Marie Toulouquet, the prima donna soprano of the co. She possesses an exceedingly well-trained voice of great purity and sweetness. Thomas McQueen and Signor Albert, particularly good in the scene from *Il Trovatore*, singing with pronounced dramatic effect.

On 8 the Boston Lyric Stock co., which surrendered the Broadway Theatre to the Scatchi co., played a night's engagement in Central City, returning to open in Amoria at the Broadway 15.

F. E. CARSTARPHEN.

## BUFFALO.

*The Girl from Paris* played to big business at the Star 6-8. It proved to be the best production of its kind seen at that house this season. Prominent in the cast are Frank Smithson, May Williams, Ollie Redpath, Cherishah Simpson and Olive Wallace. Robert Thompson in *The Old Homestead* 15, the play was as enjoyable as ever and the audience were delighted. Chauncey Olcott in *Sweet Innings* 17-22.

The Great Diamond Robbery proved a powerful magnet at the Lyceum 10-15. The production was satisfactory. Jennie Bonifant as Kate, Fran Rosenbaum, and Nera Harrison were acceptable in the part of Mary Lovelock. Maurice F. Drew was the best Dick Brumage we have ever seen. 10-Wanted-Mohawk 17-22.

The Grimes-Collar Door co. rested in town 8. Business is reported to be good.

Frank Baidel spent week with friends in Buffalo. It is probable that he will be connected with an amusement enterprise here before long.

The work on Shea's Garden Theatre is progressing rapidly. The stage will be lowered several feet and the interior entirely refitted. The house will open about the middle of February.

Clarence Robert 48, Ingersoll gave his lecture, *Why I Am an Agnostic*, to a packed house at the Star 9. Otto F. Hager has composed a new march entitled "The Court Street Theatre March."

J. H. Starrs, late of Lockport, N. Y., died at that place 7. He had been in the newspaper and the theatrical business for over thirty years, and was a member of the Bill Posters' Association. He will leave for New York 10 to attend a meeting of the officers of that organization.

Olive Wallace made a big individual hit during the engagement of *The Girl from Paris* co. She received seven encores for her topical song and introduced a number of local comedians.

General sympathy is extended to Mr. John Lund, the director of the Symphony Orchestra, on account of the death of his wife.

Henry Marus, director of the Music Hall orchestra, will remain here and not remove to St. Louis as at first announced.

The Symphony Orchestra gave a delightful concert to a big audience at Music Hall 8. William Sherwood pianist, was the soloist.

REYNOLD WOLF.

## PROVIDENCE.

Melodrama was the order of the week 10-15 at Keith's, the attraction being *Straight from the Heart*. A large audience was present on the opening night and took very kindly to the play, but last night fell off considerably during the week. This may have been due in a measure to the fact that some of our local critics were rather harsh in reviewing the production. Thrilling climaxes, hairbreadth escapes and villainous acts expected in plays of this kind and to be sure there are a number of such in *Straight from the Heart*. The heart interest centers around two men instead of two women, and perhaps it would have been better the other way, but those who saw the production were pleased and applauded the efforts of the players. The scenery and stage work was done by W. C. Holden. Walter J. Horton, George K. Sprague, Henry Carl Lewis, and Martha Rudell, Business fair. For week 17-22 Keith's will be transformed into a vaudeville theatre with daily matinees. An excellent bill has been arranged comprising Clara Morris, Joe Hart, and



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Carrie DeMar, M. Radloff, Professor Leonidas' cats and dogs, Adolph Trio, Smith and Campbell, Bogert and O'Brien, and the animated song or music sheet, with the heads of fifty negroes representing the music notes. A big week is looked for.

The Boston Symphony Orchestra gave its fourth concert at Infantry Hall 12, and drew the usual large audience. Alwin Schroeder, cellist, was the soloist of the evening.

HOWARD C. RIPLEY.

## JERSEY CITY.

Kelly and Mason in *Who is Who* made their first stellar appearance in this city at the Academy of Music 10-15 to fair business. It is a quiet little affair, and hardly suitable for big cities. The first two acts are rather barren of the requirements of farce-comedy specialties, but in the last act there are a number. Joe Kelly and Charles Mason are legitimate comedians, every movement and gesture being refined. Mr. Kelly is quiet but impressive, and Mr. Mason has a rich dialect, and never forgets that he is a German. The German singing society in the first act is very good. Goggin and Davis do an excellent acrobatic specialty in the second act. In the third act Eddie Giguere and Blanche Bover introduce clever singing and dancing. Mr. Giguere possesses a sweet voice. Kelly and Mason receive four encores for their good talking and singing act. George Tompkins and Eddie Tafts sing pleasing ballads, and May and Lillian Whiting play cornet duets in such a manner as to receive four encores. Fannie Denham Rouse plays the part of an old woman in her usual artistic manner. Chimmie Fadden 17-22. Mr. and Mrs. Milton Royle in *Captain Impudence* 23-8.

Jersey Lodge of Elks, No. 211, at its meeting 10 appointed the annual Benefit Committee, as follows: Brothers James F. O'Malia, Walter C. Smith, James H. O'Neill, James Johnson, Thomas W. Dinkins, and Henry McCartin.

Colonel Foster, press agent of the Lyric Theatre, Hoboken, was presented with a diamond ring by a number of his friends.

The Heart of the Klondike is Manager Frank E. Henderson's latest booking at the Academy of Music.

Joseph Hopkinson, for a number of years connected with Hoboken theatres, has assumed charge of the Hoboken Bill Posting Co.

The Two Little Vagabonds co. rested 13-15. Goggin and Davis, of the *Who is Who* co., are arranging for a summer season in London at the music halls.

Harry Schane, advance of Primrose and West's Minstrels Easterners, has resigned, and Jack West, who was back with the co., will go ahead.

WALTER C. SMITH.

## OMAHA.

At Boyd's the Russell-Fox-D'Angelis combination, in all its glory of scenery, costumes, and three personal representatives, appeared in *The Wedding Day* 5 and broke the financial record of the house. All seats were occupied, and at least two hundred persons were standing in the aisles. Miss Russell is as handsome as ever and sings as well. Della Fox is much improved in voice since her last appearance here, and D'Angelis has several new kinks in his legs as well as in his voice, which keeps the house in a constant titter. Lucile Saunders and William Pruette divide honors with the stars, and the large chorus did full justice to the music, which is of a high order. Secret Service 6-8. E. H. Sothorn in *The Adventure of Lady Urvila* and Lord Chumley 10, 11. Walker Whitehead 16-19. Scatchi 20. De Wolf Hopper 21, 22. A Coat of Many Colors 23-26. Pudd'nhead Wilson 27-29.

At the Creighton Theatre *The Heart of Chicago* 6-8 was the last road attraction to appear at this house, and it drew only light business. The Woodward Stock co. took possession of an extended run, which, if successful, will continue until early Fall. Lynwood, a four-act military drama by J. K. Tillson, was the opening bill. Judging from the attendance this week the venture will prove as successful here as was the engagement in Kansas City, for at 7:30 the opening night the box office was closed, and Treasurer Scott would have had the pleasure of seeing the first act of a play, which is a very rare experience for the treasurer of a theatre, but for the fact that there was no room for him, so he retired to his den with a sigh of resignation to await a more favorable opportunity. James Fulton, the new leading man of the co., has a good stage presence and shows an intelligent appreciation of the performance. The other members of the co. deserving special mention are F. H. Livingston, Ashley Rush, Cora Ernest, and Caroline Clure. The vaudeville features are given between the acts, and they consist this first week of the Brothers Damm, S. Mateo, Moto, and Isabelle Crenshaw. Any one feature of the performance is well worth the price of admission, which has been placed at the extremely low figure of 10, 20, and 25 cents.

JOHN R. KINGWALT.

## MILWAUKEE.

The Bijou opened 9 with Marie Wainwright in *Shall We Forgive Her*. The house was packed and the advance sale the largest for two or three seasons. Miss Wainwright scored a great hit and won all hearts by her charming and forcible portrayal of the leading role. The support is capable. Nestor Lennon as the Parson was good. Harry Webster won many a laugh. E. R. Mawson, Henry Napier, and T. C. Hamilton were equal to their parts, and the female roles were admirably taken by Gertrude Whitty, Madeline Lack, and Mrs. Gonzalez. The scenic effects, costumes, and other accessories were excellent, and the performance gave decided satisfaction. Next week M. Fadden's *Row of Flats*. Sel Smith Russell opened at the Davidson 10 in *A Bachelor's Romance* to a good house. The performance was without a flaw. Mr. Russell's support leaved better than ever before. The popular star received his usual enthusiastic welcome, and recalls were numerous after each act. While the highest praise is due every member of the co., special mention should be made of an exquisite piece of character acting by William Sampson in the role of Maynard Burgess and the delightful portrayal of Sylvia by Nanette Comstock. In the co. are Edith Crane, Margaret Robinson, Fanny Addison Pitt, Orrin Johnson, Thurlow Bergen, Sydney Booth, and Al

fred Hudson. During the week Mr. Russell will appear in *The Spitfire*, Mr. Valen's Christmas, *The Taming of the Shrew*, and *The Rivals*. 10-19 house will be dark. 30-31 For Fair Virginia.

Reimath, or, in the English version, *Magda*, was the attraction at the Pabst 9, the performance being for the benefit of Herr Werhke, who played the title role. Angela Borman played *Magda* and the support was furnished by the stock co. Large audiences were in attendance. Hans Huchelstein will be presented 12, an English version of which has been given in New York under the title of *Number Nine*. The third Thomas orchestra concert of the season will occur at the Pabst 13, at which Jean Girard, the cellist, will play. Doctor Nansen delivered his second lecture here at the Pabst 11 before a large and most appreciative audience.

C. L. N. NOBIE.

## PORTLAND, ORE.

At the Marquand the Frawley co., after an eight weeks' absence, played a return 5-8 (five performances). The co. was warmly welcomed by delighted and crowded houses at each performance. As Manager Heilig said, the box-office receipts were the largest and most satisfactory he has seen for a five-performance engagement in the history of the house since he took managerial charge. This profitable patronage was undoubtedly due to the incomparable merit of the co. Shenandoah, an International Match, A Social Highwayman, Christopher, Jr., and *She* were presented. Their presentation was marked by an excellence and veracity that were an intellectual and dramatic treat to Portlanders. Each of the members of the co. was well received, especially Blanche Bates, Phoebe McAllister, Madge Carr Cook, Frank Worthington, T. Daniel Frawley, H. D. Blakemore, Frederick Perry, William Enos, Herbert Carr, Frank C. Thompson, and William Lewers. Lily Wren, Gladys Wallis' successor, appeared to advantage as Mrs. Edith Haverhill in *Shenandoah*, and Dora is *Farje* in *A Social Highwayman*. Eleanor Robson, a whole-souled, sweet-mannered little woman, who two months ago was in a California college, was delightfully at home in every part in which she appeared, and one would hardly believe her a neophyte on the stage. The gowns worn by the ladies of the co. were superb in every detail, and elicited much admiration.

At Curdway's the Broadway Theatre co., comprising, in leading parts, Sarah Truax, Charles, Guy Bates Post, Helen Henry, Harry F. Adams, Harry O'Connor, Charles P. Clary, Wallace Hopper, and James Lang, appeared to rather bare business in *Charles Ulrich's Chinese play*, *A Celestial Maiden*, 2-5. In all the Comforts of Home 5-8. Friends were underlined for 5-8, but Gillette's comedy was substituted. The Chinese play was a failure here. We have eight thousand Chinese here, and know too much of the Chinese to feel an interest in Chinese plays, and this accounts for the failure.

T. Daniel Frawley received telegraphic news of the burning of the Columbia Theatre at San Francisco, 5 while here. While regretting the fire, he congratulated himself on having, prior to his trip North, removed his trunks from the theatre and placed them in storage. He had had the trunks there three years. They contained manuscripts and stage directions for thirty plays, and about \$50,000 worth of costumes. He estimates that he saved between \$3,000 and \$4,000 by having removed the trunks.

O. J. MITCHELL.

## ST. PAUL.

Wilton Lackaye presented *The Royal Secret* at the Metropolitan Opera House 5-8 to fair attendance. The play was staged well and costumed handsomely. The co. is fairly well balanced, and a very creditable performance was given, yet the play is rather sombre and too slow in action. Mr. Lackaye was admirable in the part of Jean Mon-dary, giving a strong and intelligent interpretation of the character. Some of the scenes were effectively played by Mr. Lackaye especially through the second and third acts; his love making is fervid and tender, yet never overdrawn. Mr. Lackaye made a very favorable impression on this his first appearance on the St. Paul stage. Britta Griffith in grace-ful and attractive in the role of *Armande Bannere*. Emmett Corrigan's *Francis de Harley* was an excellent dramatic interpretation. Alice Evans was a bright and vivacious Margot. Alexander Kearney does good work in the dual role of Louis XIV. and Gaston. Helene Hunt carried the part of the Duchess with becoming dignity. W. T. Neville and rest of the co. were acceptable in their respective roles. The concert 9 by Robert's excellent orchestra attracted a large audience. Secret Service 5-13. Herbert Kelley and Edie Shannon in *A Coat of Many Colors* 17-22.

Robert Fitzsimmons is the great drawing attraction at the New Grand Opera House 5-15. Mr. Fitzsimmons lacks the record of the season 8. The house was packed to capacity, and many were turned away. Mr. Fitzsimmons is a clever vaudeville man, under the direction of Martin Julian, give a good entertainment. Fitzsimmons received a warm welcome on his appearance upon the stage. His bag punching was very skillful and evoked rounds of applause. Charles E. Lawlor's descriptive singing specialty was a taking feature. There is an expert instrumentalist, Lizzie Mulvey, Pearl Inman, Lizzie Davis, and George Whitman are capable artists. Henry E. Dixey 16-22.

GEORGE E. COLGRAVE.

## KANSAS CITY.

The Wedding Day was presented at the Conies Opera House 10-12 and before large audiences. The biggest hit in the show was made by Joel D'Angelis, the limber and exceedingly lively comedian, who completely filled the part allotted to him and ran over in many places. Della Fox sings and acts about the same as ever. Lillian Russell looked lovely and sang well. Lucile Saunders, the contralto, was fine, and William Pruette, the tenor, was accorded special applause also. The stage settings were elaborate and gorgeous. E. H. Sothorn 13-15.

10-15 was presented at the Grand Opera House 9-15. *The Girl I Left Behind Me* 10-12. David Higgins appeared at the Fifth Street Opera House 9-15 in *At Play in Rome*. The play was received and patronized as it deserved. Mr. Sig-



gins was accompanied by Georgia Waldron. Town Topics 10-22.  
 Doctor Hanson, the polar explorer, will lecture here 18.  
 Gambant, the French organist, will appear in concert 22.  
 There is some prospect of a large popular price theatre being built by Hudson and Judah near Eleventh and Grand Avenue, in the heart of the city. There is also a rumor that Chicago parties are negotiating for the use of Turner Hall and the adjacent garden, to be used for vaudeville purposes during the coming Summer. Paxton and Burgess have also been making some calculation on running a Summer show in the Auditorium at Fairmount Park.  
 FRANK B. WILCOX.

## DETROIT.

A Bachelor's Honeymoon is at the Empire 10-12. A particular local interest is felt in the management here on account of a well known Detroit boy, John T. Sullivan, playing a prominent part. Mr. Sullivan has not played in Detroit for several years, and it is pleasant to note the rapid and substantial progress he has made in his art since then. George F. Nash is one of the principal characters. Robert Paton Gilla takes a German character in a very clever way, while Horace Thum makes the most out of a detective part. The feminine portion of the co. consists of Virginia Jackson, Nita Sykes, Camille Cleveland, Phyllis Ashcom, and Florence Milford. In Gay New York 15-15.  
 The Cherry Pickers is the bill at the Lyceum 9-15. Kellar 16-22.  
 Go-Go-Mohawk in her own play, Wep-ton-nah, at Whitney's 9-15. The fact that she is really a representative of the Indian race, and that she has in addition an interesting personality of her own, gives her performance a peculiar attraction. The play, too, is of the order that draws at the popular theatres and consequently the crowds at Whitney's are great. In the third act some good specialties are introduced, in which Will W. Evans and Emmie Tafford excel. Under the Polar Star 16-22.

## NEW ORLEANS.

Theodore Hamilton and a co. of distinguished actors were seen at the Grand Opera House 9-16 in Puddhead Wilson. Aside from the merits of this play of the Southland, which has been received favorably everywhere, the co. consists of fine actors whose fame is a guarantee for a first-class performance. Theodore Hamilton, the star, is well acquainted here, and is remembered as an actor, and manager of the Grand Opera House some twenty years ago. John E. Ince, another old-timer, is in the co., as also Ed A. Locke, at one time leading comedian with Lotta. A Milk White Flag 3. Robert G. Ingersoll 2.  
 Those inimitable little people, The Lilliputians in The Fair at Middletown, appeared here 9-15, and did a most satisfactory business during their stay. The little fellows still find favor with the theatre-going public, and, together with the specialty work introduced and gorgeous ballets, give a performance worth the seeing. James O'Neill in The Dead Heart 18.  
 A Man of Ideas, with Roland Reed and Isadore Bush as the principals, was seen here 9-15, and as a laugh-producing agent was very satisfactory. Mr. Reed is a favorite here, and has innumerable friends, and no matter what play he presents always draws well. Modjeska and Joseph Haworth 7-16.  
 J. MARSHALL QUINTERO.

## LOUISVILLE.

Primrose and West's Minstrels drew satisfactory business at Macaulay's 7, 8, the special feature of the bill offered being the excellent work on the banjo by E. H. Hall. The Sign of the Cross opened for a week 10. Miss Francis of Yale 17.  
 The Heart of Maryland was seen at the Auditorium 6-8, and the stirring play was appreciated, as was also the excellent acting of Mrs. Leslie Carter in the principal female role. The Bostonians 12.  
 The Span of Life has proven a potent attraction at the Avenue 9-15. The Donizetti Trio are marvelous acrobats, and the play gives numerous opportunities for demonstrations of their ability in that line. The supporting co. is good and the mounting of the play all that could be desired. McGinty the Sport 18.  
 The bill at the Temple 10-16 is A Celebrated Case, the Meters 9-15. The actress who was burned to death in Utah, was a Louisville woman, and the news of her death was received with regret.  
 CHARLES D. CLARKE.

## CLEVELAND.

A large crowd filled Music Hall 7 to hear Madame Melba and co. sing The Barber of Seville. While the diva was in good form, still she was saving of her voice on account of her recent indisposition. An encore Melba rendered in a feeling manner "Way Down Upon the Swanee River" and received quite an ovation, but refused to respond to any more encores. Sig. Campanari, the baritone, shared the honors with Melba.  
 The Euclid Avenue had Under the Red Robe 10-15. The Sign of the Cross 17-22.  
 Digby Bell and Laura Joyce Bell, supported by a good co., played The Hoosier Doctor at the Lyceum Theatre 10-15. A Hot Old Time 17-22.  
 The Secret Enemy, well staged and presented by an excellent co. headed by Elmer Grandin and Eva Mountford, was the attraction at the Cleveland 10-15. On the Swanee River 17-22.  
 Digby Bell was entertained while here by his friend, De Hise Robinson, President of the Cleveland Baseball Club.  
 WILLIAM CRANSTON.

## ATLANTA.

A good house greeted Puddhead Wilson, presented by Theodore Hamilton, supported by a very excellent cast. The entire co. was at its best, and judging from the frequent applause and curtain calls the audience was delighted. It is safe to say that on the co's return engagement in March the house will be packed. As David Wilson, Theodore Hamilton was a huge success, and was very loudly applauded. Joseph Jefferson, Jr., as Chambers was very clever, and made quite a hit. E. A. Locke as the Sheriff was good, and furnished much amusement. Augustus Halbach, John Lucker, Ed. Win Fowler, and Harry Odlin all contained their parts well. Margaret Hayward as Roxey was a pronounced hit, and received several encores. The other ladies in the cast were unusually good. Robert G. Ingersoll will lecture at the Lyceum soon.  
 The Imperial, W. D. Smith, Jr., manager, will open it with The Crystal Slipper from the Chicago Opera House.  
 JOHN H. THOMPSON.

## INDIANAPOLIS.

What Happened to Jones had its first presentation in this city at English's Dec. 31. Mattie Ferguson, the Swedish servant, is an Indianapolis girl, and made the most of a small part.  
 Mrs. Leslie Carter in The Heart of Maryland 21. Primrose and West's Minstrels were at the Grand 3, 4 and gave one of the most entertaining minstrel performances ever seen here. The music, costumes, songs and jokes were all up to date.  
 Clay Clement in The New Dominion opened a return engagement 5. His play was given at English's early in the season, and left such a good impression that he was prevailed upon to return.  
 Don Sully, after an absence of six years, returned to the Park. Sully O'Brien the Contractor, and was greeted by overflowing houses. His performance is clever and realistic. The engagement closed 5, to be followed by On the Yukon.  
 The Bostonians played a short engagement in The Serenade at English's 10-12. The Geisha 13, 14.  
 The Hermanns will open at the Grand Opera House 13 for three nights, and Francis Wilson will appear at the same house 17-19. W. W. LOWRY.

## MINNEAPOLIS.

At the Metropolitan Theatre the veriscope pictures of the Corbett-Fitzsimmons fight were shown to fair sized audiences 6-8. A Co. of Many Colors 10-15 opened to good business and scored an emphatic hit. The co. is an unusually capable one. Herbert Keley won immediate favor as Herman Wallopy. Effie Shannon made a charming Esther Gunning. W. J. LeMoine was effective. Edward

Lyons did clever character work; Ellie Wilton was excellent. The others were equal to the requirements of their respective roles. Secret Service 16-22.  
 At the Bijou Opera House Flo Irwin and co. opened for a week's engagement in The Widow Jones. Robert Fitzsimmons co. 18-22.  
 F. C. CAMPBELL.

## PITTSBURG.

Chauncey Olcott opened his second week at the Bijou 10. George W. Monroe will follow.  
 At Adams East End Louis Egan and co. opened 10 to a good house in The Midnight Flood for three nights. The rest of the week A Jay in New York. Next week, first half, Two Little Vagrants; second half, Peck's Bad Boy.  
 The Avenue closed 8 and the vaudeville co. was transferred to the Grand Opera House 10, opening to large attendance. The stock co. produced Casta. Dr. Bill will be given next week.  
 George R. Edison is the new stage-manager at the Grand.  
 E. J. DONNELLY.

## GALVESTON.

Modjeska in Marie Stuart was the offering at the Grand 5. A good sized audience was present. Next week A Stranger in New York. When London Sleeps, Tennessee's Partner, and A Milk White Flag.  
 C. N. RHODE.

## CORRESPONDENCE

## ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs, Theiss and Harris, managers): In Gay New York 4; audience badly disappointed; performance miserable. Robert Downing 5; excellent performance; fair house. Roland Reed in A Man of Ideas 7 1/2; two performances to big business and pleased audiences. The Dazzler gave satisfaction 10 to a small house. Rosabel Morrison 13. Henshaw and Ten Broeck 14. The Bostonians 15.  
 MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): The Girl from Paris co. 15. Peters and Green 17. MONTGOMERY THEATRE (S. E. Birch and Brother, managers): Wilbur-Kirwin Opera co. presented their regular repertoire to large and pleased audiences 3-8. James O'Neill 13. Rosabel Morrison 14, 15.  
 MOBILE.—THEATRE (J. Tannenbaum, manager): The Dazzler 6-8; large business and won the approval of all. James O'Neill 13-15.  
 SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Henshaw and Ten Broeck 15.

## ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Louis James 5, 6 to big business. Harpette Repertoire co. 10-16. IREX: Local Kiba, No. 32, gave an informal ball Dec. 31, which was a grand success in every way. Ladies' social will be given 31 and a class of ten or more Feb. 3.  
 TUCSON.—GROSVETTER'S OPERA HOUSE (M. V. Grossetta, manager): A Milk White Flag 3; crowded house; performance excellent. Alva Heywood 5. Louis James 7.

## ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Alden Benedict in Fabio Romani 3 to fair business. Lawrence Holmes (return date) 4 to good business. A Trip to Chinatown 8 to a large and pleased audience. When London Sleeps 15. Chase-Lister co. 17-22. IREX: S. HALL, (E. Kohale, manager): Cotter Comedy co. 37 to crowded house. Vivian De Monte co. 17-22.  
 HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Hogan's Alley 3; good house. Miss Francis of Yale 7; fair house; performance good. A Trip to Chinatown 11. A Contented Woman 13. The Prisoner of Zenda 18. The Prodigal Father 19. A Stranger in New York 21.

PINE BLUFF.—OPERA HOUSE (Atkinson and Leonard, managers): Hogan's Alley 5; fair house, no favorable weather; performance good. Newland Concert co. 10. W. L. Roberts II. A Trip to Chinatown 19.  
 HELENA.—GRAND OPERA HOUSE (Newman and Ertman, managers): Creston Clarke 5; good co.; fair house. Henshaw and Ten Broeck 10. William L. Roberts 12.  
 VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Lawrence Holmes co. 5 in Mystic Mountain; good co.; business fair. Earl Doty co. 17-22.

PAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Alden Benedict in Fabio Romani 4; small audience. Holman Wolford co. 6-8 to large and appreciative audiences in The Smuggler. The Brand of Cain. The Streets of New York, and Mystic Mountain.

## CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The special performance of Othello by L. uia James 2 was exceedingly fine and drew a packed house. Calhoun Opera co. 10-12. At Gay Coney Island 13-15. Stuart Robinson 17-22. The Man from Mexico 24-25.  
 BERKELEY.—THEATRE (John C. Fisher, manager): Sam T. Shaw co. in From Siro to Son and A Kiss to You 24, giving excellent performances to good houses. Rip Van Winkle and Farmer Stibbins 10-15. IREX: Harry Duffield, manager of the Shaw co., is back from a business trip to San Francisco. John C. Fisher, the new manager of the Berkeley, will go to New York soon in the interests of his house.  
 OAKLAND.—MCDONOUGH THEATRE (Ovidian der, Gottlieb and McDonald, managers): Viola Whitney gave an excellent concert 4 to a poor house. Stuart Robinson 10, 11. OAKLAND THEATRE (J. J. Collins, manager): Valera Opera co. presented Maudie and Fra Diavolo 3-9; performances excellent; business good. Proctor's Pleasure Party 10-16. IREX: J. J. Collins has assumed the management of the Oakland, and has had considerable experience in the theatrical line; he has already instituted several improvements in the place, and promises to keep the house in advance of its former condition. The Valera Opera co. have concluded a very successful twelve weeks' engagement at the Oakland, and start out 13 to tour the interior cities.  
 SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): The Glimmer Comedy co. closed a good week's business 2. IREX: A New Opera House for San Jose is assured, work having been commenced. Suzie Hull, a local favorite among musical circles, expects to soon join some opera co.

WOODLAND.—HERRICK OPERA HOUSE (J. V. Leithold, manager): The Glimmer Comedy co. gave an excellent performance. Schubert's Symphony Concert co. 14. Nellie McHenry Feb. 11.

## COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (C. G. Danford, manager): 10-2. Courtied Into Court 3. Sofia Seabchi 12. The Girl from Paris 13. IREX: OPERA HOUSE (J. F. Vandeman, manager): The Rose Stillman Dramatic co. will open with La Belle Marie 10 for a week. IREX: C. G. Danford has been appointed manager of the Grand.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Katie Putnam Dec. 30 in Tom Tinker's Kid gave a splendid performance to fair business. Nellie McHenry gave two merry performances of A Night in New York to big business. Owing to some change in route the co. played an extra engagement 2 and drew a large and pleased audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Nellie McHenry in A Night in New York 4 to fair business; performance good. South Before the War 11. Pulse of New York 25.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, leuse and manager): Nellie McHenry in A Night in New York 3; good performance; large house. South Before the War 12. Courtied Into Court 13.

GREENEY.—OPERA HOUSE (W. A. Henson, manager): Nashville students 13. Robert J. Burdette 15. PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Tennessee's Partner 3 to good business and a pleased audience. IREX: BAKER THEATRE

(Lockin and Harris, managers): Nashville Students 5, 6; large audiences.

## CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): The Two Orphans, with Kate Claxton, to good audiences 7, 8. The Schumann concert Sunday evening, 9, was disappointing both in merit and attendance. The Girl from Paris (return engagement) 11, 12 to large business; the cast was the same as last seen here; the principals included Georgia Cain, Fred Lennox, W. L. Broderick, and D. L. Don, all of whom repeated their former success. Shamus O'Brien 13 canceled. Anna Held 15. The Belle of New York 18. Jewett 21. The Salt of the Earth 21, 22. Cora Clayton co. 24-25. HARTFORD: OPERA HOUSE (Jennings and Graves, managers): U. T. C. 7, 8; satisfactory performance to like business. The Great Train Robbery 10, 11 packed the house. The White Crook was booked for 12, but through confusion of booking by the proprietor of the co. the Bon Ton Burlesquers, who are under the same management, appeared instead and repeated the same programme they gave here last week, but none of the audience were offered the largest change of the repertoire of the Living, which is soon to be put on at Parsons by Company K. At the annual meeting of the Press Club 8 the following officers were elected: President, Captain C. E. Clay; Vice-President, C. L. Sherman; Historian, W. A. Countryman; Treasurer, F. G. Perrine; Corresponding Secretary, A. A. Lomis; Recording Secretary, DUNSTON.

NEW HAVEN.—HYPERION THEATRE (G. B. Dunne, manager): The Girl from Paris (return engagement) 13, 15. The Salt of the Earth 17. Redmond, the Irish patriot, 18. The Belle of New York 19. Anna Held 21. The Geisha 23, 25. GRAND OPERA HOUSE (Starr and Reed, managers): Little Lord Fauntleroy pleased large audiences; the Salt of the Earth 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Great Train Robbery 13-15. Kelly and Mason 17-19. Cuba's Vow 20-22. The Ladder of Life 24-26. Miss Ann's Monarchs 27-29. IREX: Mr. and Mrs. J. M. Clark entertained Miss Lauman, of the Little Lord Fauntleroy, during her engagement in the city. A supper after the play was tendered her at the residence of Mr. and Mrs. John Adams by the newly organized Dickey Club. The visit of Mr. Redmond was eagerly by those interested in the Irish cause. Colonel E. G. Morton, the genial press agent of the Hyperion, was much amused by a dainty New Year's book from Olga Netherole. Mr. Morton, who is an Englishman, is a warm personal friend of both Miss Netherole and her brother. Starr and Reed, of the Grand Opera House, gave their employees a banquet New Year's night. George Bartlett, who has charge of the Indians with The Great Train Robbery, is an old New Haven boy and well-known newspaper man. The Yale Glee, Glee and Mandolin clubs returned from their concert trip 12.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): William Barry to good business in The Rising Generation 6, aided by Eva Vincent and a capable cast. Morrison's Faust 8. A Guilty Mother, which played to a capital business 10, 11; nothing but price was a good business. The initial lecture by John L. Stoddard, with Norway as subject, 12 to a small but appreciative audience. The Salt of the Earth 13. IREX: J. J. Collins (Edward) was much amused by a dainty New Year's book from Olga Netherole. Mr. Morton, who is an Englishman, is a warm personal friend of both Miss Netherole and her brother. Starr and Reed, of the Grand Opera House, gave their employees a banquet New Year's night. George Bartlett, who has charge of the Indians with The Great Train Robbery, is an old New Haven boy and well-known newspaper man. The Yale Glee, Glee and Mandolin clubs returned from their concert trip 12.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): The biograph and an excellent vaudeville co. pleased good-sized audiences week of 24. The Girl from Paris 14 with Fred Lennox and Georgia Cain, supported by a good co., played to an audience 15 to 16. The biograph is re-engaged, and Dixon, Bowers and Dixon, Filson and Errol, Lydia Barry and George Felix, Folk and Collins, and Baldwin and Daly in vaudeville are attracting fair audiences. JACQUES OPERA HOUSE (John Jacques, manager): The Land of the Living gave two performances 6 to 7 to good business. The Bon Ton Burlesquers co. filled the house 7. A fair audience witnessed The Black Crook 8. Faust 11. A Guilty Mother opened for three performances 12 to a large and pleased audience. Hands Across the Sea 13.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Jewett gave an excellent exhibition of magic 7 to good business. IREX: DONOVAN THEATRE (J. C. Donovan, manager): The Girl from Paris gave one of the best vaudeville performances ever seen here to a large audience 10. Shamus O'Brien 13, 14; good business. The Pages, hypnotists (return date), 24-26.

NEW BRITAIN.—BROWN LYCHER (Gilbert and Lynch, managers): U. T. C. 11 to 8, O. O.; entire satisfaction. Faust 13. The Salt of the Earth 23. IREX: OPERA HOUSE (F. W. Mitchell, manager): Home opened season 10 with Kate Claxton in The Two Orphans to profitable business. Katharine Holter 24-26.

NEWBURY.—OPERA HOUSE (A. Delavan, manager): Graphoscope 10, 11; large attendance Shamus O'Brien 13 canceled. The Tarrytown Widow 14. Rachelle Renard co. 17-22.

WESTBURY.—OPERA HOUSE (J. E. Spaulding, manager): Faust 13; largest audience of season; receipts, \$200. Edison's Vitaphone 19.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Stowe's U. T. C. 6 gave performance to fair business.

SOUTH NORWALK.—HOTY'S THEATRE (I. M. Hoty, manager): The Germans in Mr. Boone from Boston 6; good house; excellent attraction. The Land of the Living 7, 8; performance good. The Tarrytown Widow 14. The Heart of Chicago 17.

WALLINGFORD.—LOOMER OPERA HOUSE (John H. Gray, manager): Bon Ton Burlesquers 10; top-heavy

house. Graphoscope 12, 13; large audience; good satisfaction. The Land of the Living 14.

ROCKVILLE.—OPERA HOUSE (J. H. Friess and Co., managers): Faust 15.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Mrs. Tom Thumb co. gave two performances to small audiences 7. The Cat and the Cherub and Anna Held 14. The Guilty Mother 15. IREX: Lieutenant Peary will lecture at Slater Memorial Hall 15.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Morrison's Faust 7. The Tarrytown Widow 12.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Hennessey Leroy in Other People's Money Dec. 30 to good business, giving satisfaction. Little Lord Fauntleroy by a very capable co. to small business. Stowe's U. T. C. 14.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Sunshine of Paradise Alley 10; packed house. Wang 11 to large audience. Al ways on Time 12; good business. Al G. Field's Minstrels 19. Sousa's Band 21. The Real Widow Brown 22. Waite's Opera co. 24-25.

## FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): James O'Neill 6 in Monte Cristo; satisfactory performance; fair house. Rosabel Morrison 11. Gorton's Minstrels 13.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Joshua Simkins 3 to large audience; performance pleasing. American biograph 8 to small house. Edwin Travers 11. Old Farmer Hopkins 25. Gorton's Minstrels 28.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Rosabel Morrison in Carmen 8. Edwin Travers 10 failed to materialize. Gorton's Minstrels 20. A Milk White Flag 23. IREX: The National Fisheries Congress will open here 17 with delegates from all parts of the continent.

## GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): Lost, a Bride 3, 4; unsatisfactory performance to light business. James O'Neill and Monte Cristo 5; both pieces were welcomed by good houses. Rosabel Morrison in Carmen 7. Gorton's Minstrels 8; pleasing performance; medium business. Innis' Band 8. The Old Homestead 8.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, leuse and manager): George E. Wendling lectured 7 to the capacity; audience pleased. Lost, a Bride 8; miserable performance; small business. The Lees opened for a week 10 to 8, R. O.; audience pleased. Peruch and Beldini co. 17-19. Robin Hood, Jr., 22. A Jolly Night 24. Roland Reed 25.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Otis Skinner 4 in Prince Rudolph to good business; performance excellent. Woodward Warren co. 5, 6, 8 had a successful engagement and gave general satisfaction. James O'Neill 7 in The Dead Heart; fair business. Rosabel Morrison 12. The Dazzler 13. The Bostonians 20. Roland Reed 21.

ATLANTA.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Lost a Bride 6 to poor business; performance miserable. The Dazzler 19.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): A Jolly Night canceled 3. Peters and Green opened for a week 10 to 8, R. O.; audience satisfied. The Dazzler 18. Roland Reed 20. Friend Fritz 24.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Fields and Hanson's Minstrels pleased a good house 4.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): Joshua Simkins 10; good business; performance pleasing. The Lees 17-19. A Milk White Flag 27.

CORDELE.—OPERA HOUSE (Shipp and Carson, manager): Lost, a Bride 5; good house and performance. Langdon's Comedians 10, 11.

MILLEDGEVILLE.—OPERA HOUSE (Walter Paine, manager): Lost, a Bride 6; poor performance. Will son and Lomar's Comedians 8.

## IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Pulse of New York 10. The Gay Matinee Girl 23. Fawley co. 31.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): The Pulse of New York 7, 8; fair business; good co. and deserved better patronage. The Gay Matinee Girl 23.

## ILLINOIS.

EAST ST. LOUIS.—MCCALLAN'S OPERA HOUSE (Frank McCallan, manager): Gus Hill's Novelities gave the poorest performance seen here this season to two large audiences 9, J. E. Toole 18. At Pine Ridge 23. IREX: The McCallan Opera House is now the property of the J. T. Donovan Real Estate Co., of St. Louis, that firm having taken possession under proceedings instituted in St. Clair County, Ill., about a year ago. This mortgage was for \$20,000, and was made by J. T. McCallan, owner of the Opera House Building. It was a first mortgage and the Donovans will wipe out all others. The property is valued at \$40,000. Mr. Donovan, on being asked as to the future of the house, said: "We haven't as yet made any plans for the Opera House. Attraction Mr. McCallan has looked will play there and the change in management will not affect them. If we can't find a purchaser for the house we are in the field for an A. No. 1 theatrical man who knows the business and how to make money out of it."—Ralph Stuart's Westerner co. closed here 2, the larger part of the co. going to Chicago, with the Hopkins Grand Opera House Stock co. for the balance of the season, a position which he successfully held last season.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): McCadden's Row of Plats 5 packed house and made a big hit. The Sporting Duck 8, 9. Eliza R. Spencer 10, 11. Agnes Wallace Villa 13. Doctor Nansen 17. Al G. Field's Minstrels 19. Puddin'head Wilson 20. Daniel Sully 21. Katie Emmett 23. Lewis Morrison 28. Miss Francis of Yale 29.

LINCOLN.—BROADWAY THEATRE (Consett and Foley, managers): Murray and Mack in Pinocchio Courtship 6 to \$200 house; everyone pleased. Bands Room 8 canceled. The Electrician 11; stormy night; good business and satisfaction. Field's N



gro Minstrels 12. Tim Murphy 15. Creston Clarke 19. Boston Ladies' Symphony Orchestra 23. Human Hearts 25. —**FRANKFORD.**—The Girl from Paris 6 to fine business; large and capable co.; clever work was done by Annie Gilroy, Carrie Behr, and William Blaisdell. The World Against Her 11; fair house; Agnes Wallace-Villa and Frank Kilday in leading roles were well received; play and co. gave satisfaction. Lillian Russell, Della Fox, and Jeff D'Angelis 13. Donnelly and Girard 15. Pudd'n-head Wilson 18.

—**DAVENPORT.**—BIRTH OPERA HOUSE (Chamberlain, Kindt and Co., managers): Walker Whiteside gave a very favorable interpretation of Hamlet to a fair audience. The World Against Her with Agnes Wallace-Villa in the title role 9 to fair house. Donnelly and Girard 14. Katie Emmett 19. Pudd'n-head Wilson 21. De Wolf Hopper 22.

—**CLINTON.**—DAVIS OPERA HOUSE (W. McMillan, manager): Murray and Mack in Finnigan's Courtship 12 to a large and interested audience; good specialties. Tim Murphy 17. She 28. —**ITEM:** The celebrated Cherry Sisters showed at Washington Hall in north end of city 10, and were enthusiastically received. —**MANAGER** McMillan has been down with the measles, but is slowly recovering.

—**PORT MADISON.**—EMMERSON GRAND (Elliot Alton, manager): Uncle Hiram Dec. 31; poor house; performance fair. Marie's Twentieth Century Comedians to fair house 1; performance poor. Hyer's Comedy co. 3; 4; poor business; poor performance.

—**RED OAK.**—EVANS THEATRE (Priesmann and Clark, managers): A Boy Wanted 11; good business; performance excellent. Walker Whiteside 14.

—**SOUX CITY.**—GRAND OPERA HOUSE (A. B. Reil, manager): The Heart of Chicago drew good audience 11, giving satisfaction.

—**ELDORA.**—WINNER OPERA HOUSE (J. C. Crockett, manager): Marie Bell Opera co. in The Chimes of Normandy 5; fair house; performance good. The Heart of Chicago 12. Catherine Oliver 15.

—**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John R. Henderson, manager): Wilton Lackaye in A Royal Secret 10; large audience. Banda Rossa cancelled 11. Murray and Mack 14. Tim Murphy 15.

—**COUNCIL BLUFFS.**—DOHAN THEATRE (George N. Bowers, manager): The Heart of Chicago 3; crowded house. John E. Dvorak 7, 8 in The Merchant of Venice, Richelieu, and Dr. Jekyll and Mr. Hyde; fair attendance. Walker Whiteside 15.

—**GRINNELL.**—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Marie Bell Opera co. 8 in La Mascotte and The Chimes of Normandy 8 to fair business; giving satisfaction. Black Trilby 13.

—**GREENFIELD.**—WARREN OPERA HOUSE (E. E. Warren, manager): Pinaflore 14.

—**IOWA CITY.**—OPERA HOUSE (J. N. Colden, manager): A Boy Wanted to packed house 4; good satisfaction. Walker Whiteside in Hamlet to full house 10. The Heart of Chicago 14. Katie Emmett 18. —**ANNOUNCER:** Cherry Sisters 17.

—**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thomas, manager): A Boy Wanted 5; full house. Hyer Sisters 7, 8 to light houses. Agnes Wallace-Villa 13. Brans and Nina Vandeville co. 20.

—**MARSHALLTOWN.**—ODEON THEATRE (Ike C. Speers, manager): Frank E. Long co. 3-8; excellent business; good satisfaction. Plays presented: A Lost Paradise, Heart of Nature, Alabama, The Ironmaster, What Was Done to Jones, and The Gay Bowery Girl. Marie Bell Opera co. 11, 12. The Heart of Chicago 13. —**SIEG THEATRE** (W. H. Evans, manager): Dark.

—**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): The Heart of Chicago 3; good business; good satisfaction. Side Tracked 13. Black Trilby 19.

—**KEOKUK.**—OPERA HOUSE (D. R. Craig, manager): Frederick Ward in Iskander 3; good performance to very light house. Donnelly and Girard in The Gezer 8; good attraction; good business. Pudd'n-head Wilson 13. Ridgeway Concert co. 17. Katie Emmett 20. Agnes Wallace-Villa 22. Miss Francis of Yale 28.

—**PORT DODGE.**—FESSLER OPERA HOUSE (Rankin and Smith, managers): Ferris Comedians had a successful week 3-8; excellent performances. The Heart of Chicago 11. Tim Murphy 22.

KANSAS.

—**TOPEKA.**—GRAND OPERA HOUSE (O. T. Crawford, local manager): 1402 6. The Brownies 8. During the evening performance one of the parts of the calumet light fell, striking a young lady in the audience, injuring her slightly and scaring her more. —**CHAWWORTH'S OPERA HOUSE** (O. T. Crawford, local manager): Gus Hill's Specialty Troupe 3 attracted an audience, which applauded to the echo the long list of entertainers, including Walz and Ardele, instrumental and vocal specialty; Ed F. Reynard, ventriloquist; Clark and Bragg, German comedians; Lovelace and Christopher, comedy musical act; Dave J. Halpin, tramp; Maggie Fair and Mattie Smith, vocalists; De Camo, juggler; the Gleasons in their singing and dancing, and Hertort's canine wonders. A number of minor almost equally good people deserve mention, but space forbids. The Prisoner of Zenda 11. Katie Emmett 13. —**THOMAS E. HYATT.**

—**WELLINGTON.**—WOOD'S OPERA HOUSE (Ann M. Black, manager): Beach and Bowers' Minstrels 5 pleased a good house. Katie Putnam in Tom Tinker's Kid 7; small but appreciative audience. Professor Pickett, hypnotist, 10. Fabio Romani 17.

—**GREAT BEND.**—GRAND OPERA HOUSE (Captain Lewis, manager): Katie Putnam in Tom Tinker's Kid 8; excellent performance and deserving of a better house. —**ITEM:** Carolyn Cook, who has been visiting her parents here, left 3 for New York to join The Pacific Mail.

—**PHILLIPSBURG.**—OPERA HOUSE (S. C. Cummings, manager): Madison Square Theatre co. opened 10 in A Mountain Wolf.

—**PARSONS.**—OPERA HOUSE (O. P. M. Wiley, manager): A Trip to Chinatown 6; good house. Jule Walters' Side Tracked 8 was given a rousing reception. Fabio Romani 13. Uncle Hiram 21. J. E. Gordon 28.

—**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): Jule Walters' Side Tracked 3; good house; and co. A Breezy Time 5; good house; co. good. A Trip to Chinatown 7; large house and appreciative audience. Graham Earle co. 10-16.

—**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): Beach and Bowers' Minstrels 6 to good business. Katie Putnam in Tom Tinker's Kid 14 pleased a fair house. U. T. C. 11. Side Tracked 14.

—**GIRARD.**—HOLZER OPERA HOUSE (D. F. Vardost, manager): A Breezy Time 4; crowded house; general satisfaction. Nashville Students 6; fair business. Gilhooly's Reception 11.

—**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Beach and Bowers' Minstrels 5 to a good house; splendid co. Katie Putnam 10, Side Tracked 15.

—**OVERLIN.**—OPERA HOUSE (C. J. Borin, manager): Coy and Armond's Entertainers closed 1 after doing two weeks' good business. Vitascope co. 7, 8 to the business, purporting to exhibit the Corbett-Fitzsimmons fight, which proved a very poor imitation. Madison Square Theatre co. 17-22.

—**ATCHISON.**—THEATRE (John Seaton, manager): Secret Service 3. The Brownies 6. 1PC 7. The Prisoner of Zenda 10.

—**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, manager): A Breezy Time 28.

—**PORT SCOTT.**—DAVIDSON THEATRE (Harry C. Erlich, manager): A Trip to Chinatown had a fair house 3; co. good. Parson's Stock co. 11-15. Uncle Hiram 17. J. E. Toole 22.

—**HOLTON.**—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Lew Hall's Minstrels 10 cancelled without notice. Uncle Hiram 13.

—**LEAVENWORTH.**—CHAWWORTH'S GRAND OPERA HOUSE (M. R. Donovan, manager): The Brownies 7, 1402 8. Katie Emmett 11.

—**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Halden Comedy co. 38 to good business. Beach and Bowers' Minstrels 10. The Brownies 13.

KENTUCKY.

—**MENDERSOHN.**—OPERA HOUSE (Atkinson and Levy, managers): Al G. Field's Colored Minstrels 1; good performance; fair business. Professor Cheever, hypnotist, Jan. 3-8; business fair; satisfactory entertainment. Darkest America 12; largest house of season. Miss Francis of Yale 21. A Stranger in New York 21. —**ITEM:** H. L. Atkinson, one of the promoters of the Opera House, is negotiating with a prominent capitalist for the erection of a new opera house here next season, and which, when built, will be the most complete house in Western Kentucky.

—**FRANKFORT.**—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Darkest America 12; good business. Miss Francis of Yale 14.

—**OWENSBORO.**—NEW TEMPLE THEATRE (Podley and Burch, managers): The Heart of Chicago 12 to fair house. Darkest America 11; good house; performance poor. Robert Downing 14. A Stranger in New York 21. When London Sleeps 21. Creston Clarke 19. Human Hearts 25 cancelled 14.

—**FULTON.**—VICTOR OPERA HOUSE (H. B. Smith, manager): Hiram's Adieu 10. Lew 28. Large house; performance satisfactory. Creston Clarke 14. Beach and Bowers' Minstrels 21. Human Hearts 25.

—**ASHLAND.**—ASHLAND W. Meinhardt, manager: James Young 15. A Paper City 21.

—**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Human Hearts canceled 3. Robert Downing 13.

—**DANVILLE.**—OPERA HOUSE (C. T. Veach, manager): Twelfth Night (local) 6; performance good; large house. Clara Schumann Ladies' Orchestra 21. Clay Clement 23.

—**RICHMOND.**—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): A Paper City 19.

LOUISIANA.

—**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): William Roberts and Olive Martin 8 in Don Cesar de Bazan to good houses. Baldwin-Melville co. 10-16. The Prodigious Father 14. The Prisoner of Zenda 19.

—**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager): A Thoroughbred 11. Krause-Stout co. 13-15. Pudd'n-head Wilson 18.

MAINE.

—**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Anna Held with The Cat and the Cherry 10; good business; audience somewhat disappointed. —**CITY HALL** (H. O. Poirer, agent): Robert Harper to big house 6. John Thomas Concert co. 10. —**JOHNSBORO:** Maine Symphony Concert co. 11 with Lillian Bianvel; large and pleased audience. —**ITEM:** James Forrest, in advance of the Thomas, arrived here 8 to attend the funeral of his father, and left to rejoin his co. 11.

—**PORTLAND.**—THE JEFFERSON (Fay Brothers and Hoxford, managers): Anna Held co. 7, 8 was a huge disappointment to three large and successful houses. The Mysterious Mr. Bugle 17, 18. Other People's Money 19, 20. —**PORTLAND THEATRE** (Charles C. Takesbury, manager): Con Hollo 8; good business. Under the Dome 17, 18.

—**BIDDEFORD.**—OPERA HOUSE (K. W. Sutherland, manager): Con Hollo 5 to a good audience; pleasing performance. Other People's Money 11 deserved a better audience; performance first-class. My Friend from India 14. Ullie Akerstrom 17-22. Captain Impudence 28.

—**SELEST.**—OPERA HOUSE (F. E. Cottrell, manager): George B. Williams will read Much Ado About Nothing 19.

—**LEWISTON.**—MUSIC HALL (Charles Hoxbury, manager): Katherine Robert co. week 3-8 to record business. Anna Held 11. Under the Dome 15. My Friend from India 17. Other People's Money 18. —**OPERA HOUSE** (Charles Hoxbury, manager): Vaudeville 10-16.

—**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): Con Hollo 8; large and pleased audience. Other People's Money 12; fair house; pleasing audiences. Under the Dome 19.

MARYLAND.

—**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Fred Rider's Moulin Rouge co. gave a good performance to a fair house 6. Maryland Projectoscope co. 7-9; performances fair; good houses. Al G. Field's Minstrels 18. Wang 20. The Spooners 24-26.

—**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager): New York Male Quartette gave a satisfactory entertainment to a large house 10. Wang 21. The Star Gazer 25.

—**HAVRE DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, manager): Old Southern Life 30.

—**FREDERICK.**—CITY OPERA HOUSE (P. E. Long, manager): Manola-Mason co. in Friend Fritz 8 to

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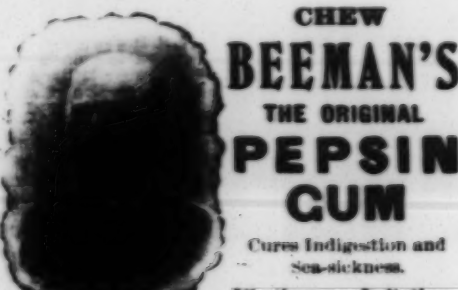
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—**NEWALBANY.**—LYCEUM THEATRE (J. B. Beard, manager): Arrangements were perfected 10 where by L. L. Bradley, agent of Union Trust Co., William Paulsen, and J. B. Beard assume control of this house for the rest of the season; Mr. Beard, formerly the business manager, now becomes the manager, and announces that he will fill all contracts made by Mr. Heverin; the house will open 17 with Darkest America. —**ITEM:** J. Sully, of the Span of Life co., is visiting friends here during that co.'s engagement in Louisville. Mr. Sully is exceedingly popular with the local Elks, having appeared several times at their entertainments. New Albany Lodge of Elks will give their annual minstrel performance next month. John Gough, of the Span of Life co., was taken ill with measles 10, and his part is being filled by an understudy. Walter T. Floyd, of When London Sleeps, will visit his parents here 17. —**W. L. GUYER.**

—**MANN.**—GRAND OPERA HOUSE (William and Edmiston, managers): A Bunch of Keys 3 brought out a light house; the play is worn out here, having played every season for years; there are no new features in it. Penny Rice was unable to fill her date 8 on account of illness; she will return 24. J. E. Toole's Killarney and the Rhine, with clever singing and dancing specialties, pleased a large audience 8. Inclement weather prevented W. S. Hart from having a large house 10, but those who did go witnessed a performance of rare merit. The Man in the Iron Mask 11 in the hands of a most capable co. and Mr. Hart's role is carried with an artist's interpretation; he is supported ably by Constance Williams, Dwight Smith, Leslie Matthews, and Louis Meredith. Shantytowns 14. Human Hearts 19. Vanity Fair 21. James B. Macle 22. Robert Downing 28. The Heart of Chicago 29. —**ITEM:** W. A. Livermore, of Little Trilby co., is visiting his family during two weeks lay off of his co. Hal Reid, of Human Hearts, is visiting relatives here. The charter of Marion, 196, B. P. O. Elks, was returned by District Deputy Armstrong 7. This ends the controversy over the initiation of B. P. O. Elks, and the lodge will now go ahead with the minstrel to be given soon.

—**LOGANSPORT.**—DOLAN'S THEATRE (William Dolan, manager): The Span of Life to fair business.

—**DECATUR.**—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor and manager): A Stag Party Dec. 21; fair house and performance. Sadie Raymond in Daisy the Missouri Girl 18; fair house; good performance. Robert Downing 20. Irving French co. in The Runaway Wife and An Irishman's Troubles 10, 11 to large audience. The American Girl 17. —**ITEM:** C. S. Fulmer closed and E. E. Dalton joined the Sadie Raymond co. here. —**THE ELKS** of this place will attend the grand initiation at Fort Wayne 18. Over one hundred new members will be initiated.

—**ANDERSON.**—GRAND OPERA HOUSE (J. B. Dickson, manager): What Happened to Jones 4; excellent performance; big business. Clay Clement 12. —**ITEM:** Manager Dickson is making some improvements and adding some new features at the Grand. —**Mrs. E. A. Eberle**, of the What Happened to Jones co., was taken ill on train from Louisville to Anderson, and was unable to appear at the performance. Her part was taken by Rose Stuart, who was very satisfactory.

—**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Isle of Champagne 8 to excellent business; Katharine Germaine and Richard Golden made hits. Dan Sully in O'Brien the Contractor 7 to small business. U. T. C. 8 to fair house. Shantytowns 12. Clay Clement 13.

—**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Span of Life to a large and pleased audience. Darkest America 19. At Piney Ridge 20.

—**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): W. S. Hart, supported by an excellent co., presented The Man in the Iron Mask to a small but enthusiastic audience 6. A Bunch of Keys pleased a crowded house 8. Sam Morris 15.

—**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Tim Murphy presented Old Innocence and Sir Henry Hypnotized to delighted audience 10. The Span of Life to topheavy house 6. What Happened to Jones 7 to large and delighted audience. Dan Sully drew a fair house 8 in O'Brien the Contractor. Tom Nawn in Shantytowns 10; light house. In Gay New York 11.

—**MARTINOT CITY.**—VAN CLEVE OPERA HOUSE (W. L. Van Cleave, manager): Irving French co. opened for three nights 6 to good business; fair performance. The American Girl 15. On the Yukon 17. The Heart of Chicago 28.

4. The Isle of Champagne 5 to good business; Richard Golden is excellent, his work being full of originality and genuine humor. Katharine Germaine was received well and divided honors with Mr. Golden. Blanche Chapman, Frederick Knight and the other members of the co. gave good support and a pleasing performance. Edwin Mayo and an excellent co. presented Pudd'n-head Wilson 6 to good business. Tom Nawn 15. A Black Sheep 22.

—**DECATUR.**—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor and manager): A Stag Party Dec. 21; fair house and performance. Sadie Raymond in Daisy the Missouri Girl 18; fair house; good performance. Robert Downing 20. Irving French co. in The Runaway Wife and An Irishman's Troubles 10, 11 to large audience. The American Girl 17. —**ITEM:** C. S. Fulmer closed and E. E. Dalton joined the Sadie Raymond co. here. —**THE ELKS** of this place will attend the grand initiation at Fort Wayne 18. Over one hundred new members will be initiated.

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—**MARTINOT CITY.**—VAN CLEVE OPERA HOUSE (W. L. Van Cleave, manager): Irving French co. opened for three nights 6 to good business; fair performance. The American Girl 15. On the Yukon 17. The Heart of Chicago 28.

—**LA PORTE.**—HART'S OPERA HOUSE (Hall and Gish, managers): The Last Stroke 11; fair business; excellent co. —**ITEM:** J. B. Carrier retired as manager 7 to accept another position, leaving a host of friends.

—**FRANKFORT.**—COLUMBIA THEATRE (G. Y. Fowler, manager): The Isle of Champagne 7; large audience. The work of Richard Golden and Katharine Germaine was especially commendable, and the rest of the co. and chorus left nothing to be desired. A Black Sheep 21. Clay Fitzgerald 23. The Heartstone 31.

—**EVANVILLE.**—GRAND (King Cobbs, manager): Hermann's drew fair houses. Gay New York 10. The Geisha 15. What Happened to Jones 17. Eugene Blair 20. A Stranger in New York 22. —**PROF. S. T. J. Groves**, manager: Dan Sully in O'Brien the Contractor 7 to fair house. Darkest America 12. Town Topics 16.

—**PORT WAYNE.**—MASSONIC TEMPLE (Stouder and Smith, managers): Robert Mantell in A Secret Warrent 3 to good business; audience pleased. Twelve Temptations 4; fair business. Pudd'n-head Wilson 6; big business; performance excellent. Lewis Morrison 17. Human Hearts 19. An American Girl 19. A Scrap of Paper 21. Wilton Lackaye canceled for 22. The Heartstone 27. Under the Red Robe 31.

—**CRAWFORDVILLE.**—MUSIC HALL (Tomoney and Thomas, managers): Tim Murphy in Old Innocence 1 to good business. The Isle of Champagne 8; fair business. J. E. Toole in Killarney and the Rhine to poor business 10. Gus Hill's Novelities 14. —**ITEM:** Katherine Germaine, of The Isle of Champagne, was taken ill here, and was unable to join the co. for two days.

—**ELKHART.**—BUCKLEN OPERA HOUSE (David Carpenter, manager): Twelve Temptations drew a very large house; performance excellent. Keller 11 filled the house and pleased all.

—**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): J. E. Toole in Killarney and the Rhine 11; small house; best satisfaction. Davis' U. T. C. 17. Creston Clarke 23.

—**VINCENNES.**—MCJINNEY'S THEATRE (Guy McKinney, manager): Jessie Mae Hall closed a very successful week 8. Dan Sully in O'Brien the Contractor gave satisfaction to good business 11. Fanny Rice 18.

—**WABASH.**—HARTER'S OPERA HOUSE (Alfred Harter, manager): Edwin F. Mayo in Pudd'n-head Wilson 7; fair business; excellent co. General Gordon, lecture, 15. Clay Fitzgerald 22.

—**GOSHEN.**—THE IRWIN (Frank Irwin, manager): Twelve Temptations 5 to good business; excellent satisfaction. Keller 12.

—**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): Irving French closed a three nights' engagement 5 to good business; co. and performance fair. J. E. Toole 7 in Killarney and the Rhine to small house; good performance. Shore Acres 19.

—**NEW CASTLE.**—ALCAZAR THEATRE (Ben Brown, manager): W. S. Hart (return date) 7 in The Lady of Lyons to capacity; good satisfaction. The Heartstone 15.

—**MUNCIE.**—WYNNER'S GRAND OPERA HOUSE (H. R. Wynn, manager): Lewis Morrison in Faust 3. Fanny Rice in At the French Ball 5; full house; performance excellent.

—**PORTLAND.**—AUDITORIUM (Lindamood and Andrews, managers): Sadie Raymond in Daisy the Missouri Girl 5; good business and performance. W. S. Hart in The Man in the Iron Mask 8. Mr. Hart very good but support weak. The Heartstone 16. James B. Macle 21.

—**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Jad Van Matre, manager): J. E. Toole in Killarney and the Rhine 6; entertaining performance; good house.

—**RICHMOND.**—PHILLIPS OPERA HOUSE (J. H. Dobbin, manager): J. E. Toole in Killarney and the Rhine 5 to fair business. The Isle of Champagne 11 to 8, R. O. 10; good satisfaction. Gus Hill's Novelities 19. Barney Ferguson 22. Shore Acres 26. —**THE BRADLEY** (Murray and Swisher, managers): Fanny Rice in At the French Ball to large business; pleasing performance. On the Yukon 13. Clay Clement 15. The Heartstone 17.

—**BRAZEL.**—MCGIBBON OPERA HOUSE (Bert Heilman, manager): J. E. Toole in Killarney and the Rhine 12 to fair business; poor performance. Dan Sully 14. Robert Downing 15.

—**DUNKIRK.**—TODD OPERA HOUSE (Charles W. Todd, manager): A Bunch of Keys 11; fair audience; performance good. On the Yukon 19. Robert Downing 28.

—**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): The Heart of Chicago 10; satisfactory performance; good business. Burns, magician 17. Kerry Gow 24.

—**NADISON.**—GRAND OPERA HOUSE (F. E. DeLoe, manager): Darkest Africa 18. Manager will not book anything but first class attractions.

—**NEW HARMONY.**—THRAILL'S OPERA HOUSE (Bish Mumford, manager): Our Regiment (local).

—**FRANKLIN.**—NEW OPERA HOUSE (Will J. Martin, manager): Elton's Comedians Dec. 25-31; fair business and performances. W. S. Hart canceled. On the Potomac (local) 6; 7; crowded houses; excellent performance. Sam Morris in On the Yukon 10; satisfactory performance; topheavy house. Shore Acres 28.

IOWA.

—**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): The Man from Mexico 5; fair house; good performance. The Wedding Day 6; largest house this season. The Girl from Paris 7; fair business. A Boy Wanted 8; poor performance. Walker Whiteside 12, 13. Katie Emmett 17. —**GRAND OPERA HOUSE** (William Foster, manager): Dark. —**BIJOU THEATRE** (T. J. Little-











business. Ole Olson pleased a large audience 12. Ada Melrose, late of the Girl from Frisco co., made a hit with her specialties. Thomas R. Beatty, of this city, is with this co., and received quite an ovation from his numerous friends. Blue Jeans 19. The Isle of Champagne 25.

**ASHLAND.**—GRAND NEW OPERA HOUSE (Frank H. White, manager): A Country Merchant 17. Andrews Opera co. 21.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Wagner, manager): Andrews Opera co. sang Martha and Cavalleria Rusticana 11. 12. pleasing a large house. My Friend from India 14. King Dramatic co. 17-22.

**OIL CITY.**—OPERA HOUSE (C. M. Loomis, manager): My Friend from India 8 was greatly enjoyed by a large house. The Midnight Flood 14. The Wizard of the Nile 17. In Atlantic City 20. Weber and Fields' Vandeville Club, booked for 11, failed to appear.

**SHEMENDOH.**—THEATRE (P. J. Ferguson, manager): Wilson Comedy co. 10-15 to crowded houses. John L. Sullivan co. 17.

**TARENTUM.**—ALHAMBRA THEATRE (George E. Holmes, manager): Martin's U. T. C. 6 to S. R. O.; splendid performance. The Midnight Flood 13. Gay Brothers' Minstrels 21. Ole Olson 27.

**WEST CHESTER.**—ASHWILLY BUILDING (Davis Beaumont, manager): The Sunshine of Paradise Alley 12. performance good; fair house.—OPERA HOUSE (F. J. Painter, manager): Wang 12; performance and house good.

**CORRY.**—WEEKS THEATRE (F. L. Weeks, manager): Andrews Opera co. 6 to S. R. O.; pleased audience. Lillian Kennedy 21. Durno 29.

**FRANKLIN.**—OPERA HOUSE (J. P. Keene, manager): Dan McCarthy in The Dear Irish Home 1; poor house; performance fair. Elroy Stock co. 10-15 to S. R. O. In Atlantic City 18. The Deacon's Daughter 21. Gardner's Minstrels 28.—ITEM: The Elroy co. were entertained by the S. P. O. E. at their social 10.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Hamersley, manager): William Barry in The Rising Generation to a very good house 8. Redpath Concert co. to good house 10. Cuba's Vow pleased a fair audience 13.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Wang drew a fair house 7. Peck's Bad Boy 8; large audience. Heartsense 10. A Boy Wanted 11; profitable house; excellent co.—EDEN MUSIC: De Lur's Comedians 10-15 are doing good business.

**SEWICK.**—P. O. S. OF A. OPERA HOUSE (F. R. Kitcher, manager): Dark.—ITEM: Manager Kitcher reports plenty of inquiries from bars storming cos., but will have none of them, preferring to keep the house dark rather than play questionable attractions.

**KANE.**—LYCEUM THEATRE (M. Reis, manager): The Midnight Flood 17. A Breezy Time 28.—AUDITORIUM (George H. Verbeck, manager): Andrews Opera co. 10 to large and appreciative audience, presenting Fra Diavolo. The Loretas 28, 29.

**NY.**—CARNEL.—G. A. R. OPERA HOUSE (Joseph E. Gould, manager): Peck's Bad Boy 6; small house; specialties fair. The Real Widow Brown 11; small and appreciative audience. Stetson's U. T. C. 21.

**UNIONTOWN.**—GRAND OPERA HOUSE (Harry Beaman, manager): Lillian Kennedy 14. Al. G. Field's Minstrels 17.—ITEM: Local Elks will attend Field's Minstrels in a body.

**CARONDALE.**—GRAND OPERA HOUSE (Daniel F. Byrne, manager): William Barry in The Rising Generation 13; full house; general satisfaction. Stetson's U. T. C. 14. The Sunshine of Paradise Alley 17. The Wizard of the Nile 20.

**LEBANON.**—FISHER OPERA HOUSE (George E. Spang, manager): The Sunshine of Paradise Alley 12; large and pleased audience. The Real Widow Brown 14.

**MANSFIELD.**—OPERA HOUSE (Husted and Griggs, managers): The Loretas 19. Sam Jones 28. Smith Concert co. Feb. 4.

**COLUMBIA.**—OPERA HOUSE (James A. Crowthers, manager): Thomas McClary, lecturer, 7 to good business. A Boy Wanted was greatly enjoyed 10 by a packed house; Nellie O'Neill made a big hit; rest of co. up to mark.

**LEWISTOWN.**—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Welsh Brothers 5 to S. R. O.; performance fair. Peck's Bad Boy 10 drew large house; co. good. Andrews Opera co. 17.

**EAST STROUBURG.**—ACADEMY OF MUSIC (J. H. Shofwell, manager): Washburn's Minstrels 2; fair house; co. good. The Country Merchant 21.

**NORRISTOWN.**—GRAND OPERA HOUSE (John E. Murphy, manager): Washburn's Minstrels gave a first-class performance 3 to good business. Joseph Greene co. opened for a week 10 with the Silver King to S. R. O.

**POTTSTOWN.**—GRAND OPERA HOUSE (George R. Harrison, manager): Leonzo Brothers 5-8 to fair business.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Medley, manager): McCarthy's Mishap 8-10; good business; performance excellent. The Girl from Frisco 14. Blue Jeans 20.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (A. P. Way, manager): Peck's Bad Boy 12; good performance; fair house. Wang 15. My Friend from India 17. A Breezy Time 24.

**PUNXSUTAWNEY.**—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Below Zero 7; fair audience; co. satisfactory. Blue Jeans 10 failed to appear. Lillian Kennedy 31. Gay Brothers' Minstrels Feb. 4.

**READEVILLE.**—ACADEMY OF MUSIC (E. A. Remsted, manager): My Friend from India 7; good business; audience pleased.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Moe Reis, lessee and manager): Cameron Clemens 3-8; large audiences; co. well received; scenic effects good.

**WAYNESBURG.**—OPERA HOUSE (Coke and Munnell, managers): Dark.—ITEM: Johnston Bane, the guitar player, is resting for a few weeks at his home in this place.

**BELLEFOUNTE.**—GORMAN'S OPERA HOUSE (Meek and Fauble, managers): Andrews Opera co. 15.

**GREENSBURG.**—KEAGY THEATRE (R. G. Curran, manager): Wilson Theatre co. 3-8; good business and satisfaction. Lillian Kennedy 13. Wang 18.

**GREENVILLE.**—LAIRD'S OPERA HOUSE (J. S. Laird, manager): Martin's U. T. C. 8; largest business of season; performance satisfactory. Gardner's Minstrels 17.

**IRWIN.**—OPERA HOUSE (H. L. Moorhoff, manager): The Midnight Flood 8 to fair house and business. The Girl from Frisco 17. Gilhooly's Wedding 19. Imperial Stock co. 24, 25. Lillian Kennedy, booked for 14, postponed till February.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (John M. Gamble, manager): Lillian Kennedy 17. Gay Brothers' Minstrels 22.

**ROCHESTER.**—OPERA HOUSE (C. A. Vanderslice, manager): Ole Olson 13. The Girl from Frisco 15.

**READING.**—GRAND OPERA HOUSE (George M. Miller, manager): Charles Cowles in A Country Merchant 13-15.—ACADEMY OF MUSIC (John D. Misher, manager): Wang 8. The Spomers 10-15.

**SHARON.**—CARVER OPERA HOUSE (P. F. Davis, manager): Lillian Kennedy in The Deacon's Daughter 19.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, manager): My Friend from India 12 (return date) delighted a large audience; co. has been strengthened since first appearance here. Thomas W. Keene 21. Lillian Kennedy 25. The Gormans 29.

**WELLSBORO.**—BACHE AUDITORIUM (Dart and Dart, managers): Blue Jeans 5 to a \$90 house; performance gave satisfaction. Band concert 21.

**FREELAND.**—GRAND OPERA HOUSE (D. J. Boyle, manager): Tommy Shetter co. opened for a week with A Prisoner of War 19. The Prince of Algiers 11 to good business. Dangers of a Great City 12 to S. R. O.

**BLOOMSBURG.**—OPERA HOUSE (J. R. Fowler, manager): The Prisoner of War (local) 13-17; fair performances; light houses. The Real Widow Brown 6; fair performance; poor house.

**GRANDVILLE.**—PALACE THEATRE (J. B. H. Hallman, manager): Bessie Morton co. 10-12; performance fair. Lost Creek Dramatic co. 19, 20.

**McKEESPORT.**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Guy Brothers' Minstrels gave a very funny show 7 to good business. James Young

in David Garrick pleased a large audience 8. Lillian Kennedy 15.

**REYNOLDSVILLE.**—REYNOLDS' OPERA HOUSE (A. Reynolds, manager): Eli Perkins 21.

## RHODE ISLAND.

**WESTERLY.**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Black Crook had a small house 10; performance fair. Washburn's Minstrels 29.

**PAWTUCKET.**—OPERA HOUSE (A. A. Spitz, manager): The Real Widow Brown 6-8 to good receipts; general satisfaction. Pinafore 10, 11; Mascot 12; average attendance; performances fair.

**RIVERPORT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Coon Hollow 3 to good business; attraction good. The Real Widow Brown 14.

**WOONSOCKET.**—OPERA HOUSE (George C. Sweet, manager): City Sport 11; fair house. John Thomas Concert co. 13. The Land of the Living 15.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Will T. Keogh, manager): Veriscope of Corbett-Pittsims fight 5 to light business. Rosabel Morrison 6 in Carmen. Frank R. Rhodes' Merry-makers are entertaining the Academy's patrons 10-15 with vanderbilt and drama; the co. opened 10 to a packed house.

**ORANGEBURG.**—ACADEMY OF MUSIC (O. R. Rosenberg, manager): Charles King co. 3-8 to fair houses, playing The Player. Driven from Home, Rip Van Winkle, and Ten Nights in a Barroom; performance fair. Rhodes' Merry-makers 17-19.

**SUMTER.**—ACADEMY OF MUSIC (Abie Ryttenberg, manager): Gorton's Minstrels 6; good business; performance fair. Miller-Sisson-Wallace co. 28. Cora Van Tassel co. 27-29.

**COLUMBIA.**—OPERA HOUSE (Eugene Cramer, manager): Arnold Wells co. closed a week 8 to good business.

## SOUTH DAKOTA.

**SIOUX FALLS.**—NEW THEATRE (S. M. Bear, manager): The opening of this new theatre will take place 24 with The Girl I Left Behind Me.—ITEM: Every seat for the opening of the new theatre will be sold in advance. The house is now in the hands of the scenic artists, and when finished will be one of the finest and best appointed theatres in the West.

**MITCHELL.**—GRAND OPERA HOUSE (L. O. Gale, manager): Lyric Ladies' Concert co. 5; good entertainment. The Elks' U. T. C. 13. John J. Ingalls 14. Clara Hammer Theatre co. 24-29.

**WATERTOWN.**—NEW GRAND OPERA HOUSE (H. J. Mowrer, manager): George R. Tremaine will lecture 12-19.

## TENNESSEE.

**MEMPHIS.**—LYCEUM THEATRE (T. J. Boyle, manager): Creston Clarke and Adelaide Prince in The Last of His Race to fair business 6-8. Miss Francis of Yale opened to a packed house 10 for three nights; Monte Domino, of the co., being a Memphis girl, received an ovation. The Prisoner of Zenda 14, 15.—AUDITORIUM (Ben M. Stainback, manager): Helen Russell and a burlesque co. gave Robin Hood, Jr., to fair houses 10-12. The Prodigal Father (return engagement) 13-15.

**NASHVILLE.**—VENEDON (Thomas J. Boyle, manager): W. C. Brann 7 lectured to fair audience. Miss Francis of Yale 13. Primrose and West 14, 15.—NEW MAHONING THEATRE (W. A. Sheetz, business manager): Henshaw and Ten Brock in Dodge's Trip to New York 4, 5. In Gay New York 8. Robert Downing 10-12. The Bostonians 13.

**PLANTANODA.**—NEW OPERA HOUSE (Paul R. Albert, manager): Otis Skinner in Prince Rudolph 1 to small house; fine performance. Roland Reed presented A Man of Ideal Character and audience; good performance. Primrose and West 14. The Bostonians 15. Marion Manola 21.

**DYERSBURG.**—GEORGIA OPERA HOUSE (R. L. Palmer, manager): Lillian Lewis 6 in For Liberty and Love; good house; splendid performance. Clara Schumann-Ladies' Orchestra, billed for 11, postponed to 12.

**JACKSON.**—PYTHIAN OPERA HOUSE (Woodard and Tufcheld, managers): Henshaw and Ten Brock presented Dodge's Trip to New York to a full house 6; audience pleased. Creston Clarke (return date) 10. Robin Hood, Jr., 13. W. L. Roberts 17. Lost, a Bride 19.

**BRISTOL.**—HARMELING OPERA HOUSE (George Mothner, manager): Manola Mason co. 18.

## TEXAS.

**SAN ANTONIO.**—GRAND OPERA HOUSE (George H. Walker, manager): Richards and Prince's Georgia Minstrels did a large business 5. A Milk White Flag drew a packed house 6. Modjeska, supported by Joseph Haworth and an excellent co., to good business 7. A Tennessee's Pardon gave a very satisfactory performance to fair audiences 8, 9, 10. A Stranger in New York 12.—ITEM: At Beethoven Hall 10 Alha Heywood and his co. gave a performance under the auspices of the San Antonio Lyceum.—Joseph Haworth and the Modjeska co. will give a performance at the Grand 11 for the benefit of local Elks. The play presented will be A Romance in Mexico, by Mr. Lowery, of the co. The play is said to be written for Mr. Haworth, and it is further stated that he will star in it next season. The Modjeska co. will rest the week of 10 in San Antonio, previous to their New Orleans engagement.—John Malone, of the Modjeska co., is the guest of Daniel Gillette while here. Mr. Gillette is well known to the players of New York, having formerly resided in that city.

**WILLARD L. SIMPSON.**

**WACO.**—THE GRAND (Weis and Solomon, managers): Miss Francis of Yale pleased a large audience 5. Richards, Pringle, Rusco and Holland's Georgia Minstrels, headed by Billy Kersands and a contingent of clever colored performers, to big business 7; the S. R. O. sign was displayed conspicuously long before the house was opened. A Milk White Flag well received. A Milk White Flag 11. When London Sleeps 12. Louis James 13. A Stranger in New York 15. A Contented Woman 17. Tennessee's Pardon 18, 19. A Trip to Chinatown 20. Hogan's Alley 21.

**DALLAS.**—OPERA HOUSE (George Anz, manager): Modjeska 3 presented Macbeth, with Joseph Haworth in leading male role, to a large audience. Baldwin Melville co. 4, 5 gave excellent renditions of Hazel Kirke. All the Comforts of Home, Rip Van Winkle, and Bulls and Bears to big business. Miss Francis of Yale 6; capable co. Hogan's Alley 7; topheavy house. Manhattan Stock co. (return engagement) 8, presenting Camille and A Celebrated Co. to paying business. A Milk White Flag 10. Louis James 11. Georgia Minstrels 12. When London Sleeps 13.

**FORT WORTH.**—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Manhattan Stock co. 3-7, presenting Rosedale. Mr. Barnes of New York. A Celebrated Case. The Banker's Daughter. Wife for Wife, and Arabian Nights to well-filled houses. A Milk White Flag 9 to S. R. O.; Mary Marble made the hit of the evening.—ITEM: John W. Dunne formerly of the Patti Rosa co., is playing the leading part in A Milk White Flag. Mr. Dunne's policy has always been to give the public the best that can be procured, and the result is big business wherever he goes. The Mirror correspondents are always welcome to the last in this city.

**PALESTINE.**—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Santapani, hypnotist, 3-8, except 6, to fair business and pleased audiences. William Roberts and Olive Martin 6 in Don Cesar de Bajan to good business; Mr. Roberts is a favorite here, and Miss Martin made a very favorable impression; rest of co. good; everyone pleased. Mr. Roberts will play return engagement about Feb. 4, presenting Faust. Uncle Josh Spruceby 17.

**EL PASO.**—MYAN'S OPERA HOUSE (Risby and Walker, lessees): A Milk White Flag 4 to a packed house; receipts \$1,100. Tennessee's Pardon 7; good house. Louis James in A Cavalier of France 8; good house; satisfactory performance. Acme Comedy co. 17-22.—ITEM: George De Fountain, bill poster here, has sold out to the International Bill Posting Co.

**AUSTIN.**—HANCOCK OPERA HOUSE (Risby and Walker, managers): Miss Francis of Yale 3 to a

large and pleased audience. Modjeska 4 to good business. Richards and Prince's Georgia Minstrels 6 to topheavy house. A Milk White Flag 7; packed house; performance excellent. Tennessee's Pardon 11. A Stranger in New York 14.

**VICTORIA.**—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Alha Heywood 13.

**NAVASOTA.**—COLUMBIA OPERA HOUSE (M. G. Gert, manager): Uncle Josh Spruceby 11. Hogan's Alley 13.

**SHERMAN.**—COX'S OPERA HOUSE (Frank Ellsworth, manager): Edwin Travers in A Jolly Night and The Private Secretary 7, 8 gave satisfaction; business fair. Hogan's Alley 11. Tennessee's Pardon 27.

**TYLER.**—GRAND OPERA HOUSE (J. M. Sharp, manager): Weidemann's Comedians in Topsy Turvy. A Girl Up to Date. The Major's Daughter. A Klondike Girl. Down in Egypt. and The Steam Laundry 3-8; band and orchestra the only redeeming feature. A Trip to Chinatown 14. Baldwin-Melville co. 17-22.

**THURBER.**—OPERA HOUSE (A. H. Miller, manager): Mahara's Colored Minstrels 6; large audience; performance first-class.

**BRENSHAM.**—GRAND OPERA HOUSE (Alex. Simon, manager): Krasno Stout co. 3-8 to good houses. Tennessee's Pardon 12. Hogan's Alley 15. Pudd'n-head Wilson 20.

**MARSHALL.**—OPERA HOUSE (Wols and Dahmer, managers): Mahara's Minstrels to good business 3; performance first-class. W. L. Roberts in Don Cesar de Bajan to good business 7. A Trip to Chinatown 14.

**PARIS.**—PETERSON THEATRE (R. Peterson, manager): Hogan's Alley 6; topheavy house; performance fair.

**GREENVILLE.**—KING OPERA HOUSE (J. O. Tiederman, manager): Baldwin-Melville co. in All the Comforts of Home, Bulls and Bears, Rip Van Winkle, and Ten Nights in a Barroom 6-8 to large and pleased audiences.

**HOUSTON.**—SWEENEY AND COOK'S OPERA HOUSE (E. Bergman, manager): Modjeska and Joseph Haworth in Macbeth drew the banner house of season 6; receipts \$1,175. When London Sleeps 10. A Stranger in New York 11. A Milk White Flag 13.

**DENISON.**—OPERA HOUSE (M. L. Epstein, manager): Ben Hur (local) 6-8 to good business; costumes and scenery fine. Hogan's Alley 10.

**CORSCANA.**—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): A. A. Farland, banjoist, 6 to large and pleased audience. Hogan's Alley 8 to fair audience; performance good. Georgia Minstrels 10.

**BELTON.**—GRAND OPERA HOUSE (A. J. Embree, manager): Miss Francis of Yale 4; good house and performance. Hogan's Alley 29. A Trip to Chinatown 22. Pudd'n-head Wilson 25. A Thoroughbred 29.

**YOAKUM.**—GREEN OPERA HOUSE (G. W. Griffin, manager): Woodman of the World 4 to good house. Alha Heywood 15. A Thoroughbred 20. Sharpley Lyceum co. 24-30.

**GAINESVILLE.**—OPERA HOUSE (John Hulen, manager): Edwin Travers 5, 6, presenting A Jolly Night and The Private Secretary to good business; performances fair. Punch Robertson co. 10-15.

**CALVERT.**—CARMICHAEL'S OPERA HOUSE (J. P. Carmichael, manager): Uncle Josh Spruceby 8; fair business; good satisfaction.

**UTAH.**

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Madame Scalchi co. gave two concerts to small houses 5, 6; they gave a concert programme, followed by scenes from Il Trovatore and Faust. Nellie McHenry in A Night in New York 7, 8 to fair business; specialties are good and McHenry is her old-time jolly self.—NEW GRAND THEATRE (H. F. McGarvey, manager): South Before the War to packed houses 3-8; the S. R. O. sign was out every night, and during the latter part of the week the orchestra was moved on the stage and every available nook and corner was filled with seats; the matinee was sold out several days in advance; the show is very good; the cinematograph exhibition is the best ever seen here; the co. gave a sacred concert 9 to packed house.—LYCEUM THEATRE: John S. Lindsay co. presented The Merchant of Venice 3-5 to fair business.—ITEM: The seating capacity of the New Grand is being enlarged.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Mora co. 10-15 to largest business of any repertoire co. in history of house. Side Tracked 19.

**BRATTLEBORO.**—AUDITORIUM (G. E. Fox, manager): Coon Hollow 15. My Friend from India 20.

**RUTLAND.**—OPERA HOUSE (A. W. Higgins, manager): Kate Claxton in The Two Orphans 12; fair house. Coon Hollow 18.

**VIRGINIA.**

**NEWPORT NEWS.**—OPERA HOUSE (G. R. A. Booker, manager): Miller, Simon and Wallace co. 6 to fair business; audience pleased. Manola-Mason co. in Friend Fritz packed the house 11, notwithstanding rain; performance excellent and pleased the co. were guests of the officers of the United States battle ship Jadisore while here, a special luncheon being prepared in their honor on board the vessel. At night the officers attended the performance in a body. Cinematographe 12-14. Joe Ott 22. Billy Barry 27.

**NORFOLK.**—ACADEMY OF MUSIC (A. R. Dunsberry, manager): Pudd'n-head Wilson 5; business good; performance excellent. Manola-Mason co. in Friend Fritz 10; performance and business good. Otis Skinner 12 in Prince Rudolph; business and performance good. Sousa's Band 18.—STAR THEATRE (J. E. Odenhal, manager): Mr. Romans having withdrawn from the management house has resumed business.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager): Lillian Tucker co. 10-15 opened 11 to S. R. O.; rest of week good business; performance excellent; co. came direct from Halifax, N. S.; their baggage was misplaced on the road and did not arrive until 11; no performance Monday night.

**CHARLOTTESVILLE.**—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Otis Skinner in Prince Rudolph 10; large and appreciative audience. Joe Ott in The Star Gazer 12; fair house; pleased audience. Sousa's Band 17. Wang 24. William Barry 29.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager): Otis Skinner in Prince Rudolph 7; fair business; good performance. Manola-Mason co. 17. Otis Skinner (return) 20.

**STAUNTON.**—OPERA HOUSE (W. L. Olivier, manager): Sousa's Band 17.

**PETERSBURG.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Star Gazer 19. White Mahatma 21, 22.

**DANVILLE.**—ACADEMY OF MUSIC (John B. Wood, manager): Manola-Mason co. 15. Lillian Tucker co. 17-22.

**WASHINGTON.**

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): Georgia Minstrels 8 to fair business. Frawley co. 17-20. Black Patti's Troubadours 21, 22. Gran Opera co. 24-29. Under the Dome 31.—ITEM: The local lodge 28. B. P. O. E., royally entertained their friends Dec. 31.

**WALLA WALLA.**—PAINE OPERA HOUSE (J. G. Paine, manager): McEwen, hypnotist, 3-8; good business. The Gay Matinee girl 24. Gran Opera co. 31, Feb. 1.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Del Conte Opera co. presented Il Trovatore 7 to good house; fine co.

**WEST VIRGINIA.**

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Digby Bell in The Hoosier Doctor 6; big business; delighted audience. Al. G. Field's Minstrels 8; good business; few novelties. Under the Red Robe 18. The Isle of Champagne 21.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Oliver Byron 6-8; good business and pleased. Agnes Herndon 10-15 in La Belle Marie. The Sunny South, etc., turned away about four hundred people 10. Isham's Octet 20-22. N. S. Wood 24-29.

**GRAFTON.**—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): May Smith Robbins in Little

Trixie 8; good performance; large audience. Gay Brothers' Minstrels 17.

**HUNTINGTON.**—DAVIS THEATRE (W. D. Keister, manager): Darkest America 2; large business; audience delighted. Al. G. Field's Minstrels 8 packed the house; performance first-class. June Agnott canceled for 10-14. Little Trixie 18.

**WESTON.**—CAMDEN OPERA HOUSE (S. A. Post, manager): Little Trixie 7 to full house and pleased audience; specialties excellent. Gay Brothers' Minstrels 15.

**CLARKSBURG.**—TRAHER'S GRAND OPERA HOUSE (Harne and Hornor, managers): Gay Brothers' Minstrels 14. Macaulay-Patton co. 17-24. Twelve Temptations 29. . .

**WISCONSIN.**

**LA CROSSE.**—THEATRE (J. Stradilpha, manager): William Owen and co. presented Richellea, Othello, Hamlet, The Merchant of Venice, Romeo and Juliet, and David Garrick 3-8 to light houses. Donnelly and Girard 18. Local minstrels 21. Secret Service 23.—ITEM: The stage hands gave their annual masked ball 8 at the Armory.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Robert Fitzsimmons 6 to the capacity. F. Marion Crawford 7 to a packed house. Henry E. Dixey to a fair audience 12; performance pleasing. For Fair Virginia 28. E. R. Spencer 29.

**KLAMATH FALLS.**—C. Robinson's co. in repertoire to fair houses 10-15, except 12.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Agnes Wallace-Villa in The World Against Her 5 drew fairly; poor performance. The Flints, hypnotists, 10-12 drew very large audiences. A Black Sheep 13. Henry E. Dixey, magician, 14.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (W. H. Stoddard, manager): Henry E. Dixey 12; performance good; attendance fair. 1462 24. Darkest Russia 27.—ITEM: The Elks of this city will give their annual ball 25 at Armory E. These annual parties are the social events of the season here.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, lessee and manager): Willie Collier in The Man from Mexico 3; excellent performance; large audience. Flo Irwin in The Widow Jones 4. Boh Fitzsimmons to S. R. O. 7; entertainment unsatisfactory.

**RACINE.**—BELL CITY OPERA HOUSE (D. P. Long, manager): Agnes Wallace-Villa in The World Against Her to good business 3; performance satisfactory. Henry E. Dixey 9; S. R. O.; finished and artistic performance. Eli Perkins 15. For Fair Virginia 16.

**ASHLAND.**—GRAND OPERA HOUSE (John Meis, manager): Tim Murphy 15. A Booming Town 24. 1462 28.

**MARABO.**—THE GRAND (F. A. Philbrick, manager): Columbian Vandeville and Vitaseco co. 10, 11; fair audiences. Klondike lecture 19. Harland's Dramatic co. 25-29.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): The Californian 6 to big house.

**WAUSAU.**—ALEXANDER OPERA HOUSE (C. S. Cone, manager): J. Knox Gavin and Columbia Comedy co. to S. R. O. 10. Ollie Torbet 28. The Heart of Chicago 31.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Robert Fitzsimmons co. 4; crowded house. Henry E. Dixey 11; large audience; good entertainment.

**DELONT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Agnes Wallace-Villa in The World Against Her 5 to fair house. Joseph Murphy in The Kerry Gow 11; largest house of season. Everyone pleased. A Black Sheep 14.



Wm. S. Gill  
Lieut. Sherwood. Northern Light. Ad. Miss



## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Middletown, N. Y., Jan. 17-22. Newburg 24-29. Elizabeth, N. J., 31-Feb. 5.

**AIKEN COMEDY** (Paul L. Aiken, mgr.): Corinth, N. Y., Jan. 17-22.

**ALCASAAR STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.

**ALWAYS ON TIME** (Jos. Oppenheimer, mgr.): Binghamton, N. Y., Jan. 17-22. Corry 21. Jamestown, N. Y., 22. Ashtabula, O., 24-29.

**ANDREW MACK** (Rich and Harris, mgrs.): New York city Nov. 20-Jan. 22.

**ANNE CLARKE HANSON** (J. H. Shepard, mgr.): Cortland, N. Y., Jan. 17-22. Casenovia 24-29.

**A THOROUGHGOOD** (Billy A. Griffin's; R. M. Dear, mgr.): Cuero, Tex., Jan. 18. York 21. La Grange 22.

**AT GAY CONY ISLAND** (Mathews and Bulger): Albuquerque, N. M., Jan. 18. Trinidad, Col., 19. Pueblo 20. Colorado Springs 21. Cripple Creek 22. At PINEY RIDGE (Benj. Higgins, mgr.): St. Louis, Mo., Jan. 17-22.

**BENNETT MOUTON** (Monte Thompson, mgr.): Fitchburg, Mass., Jan. 17-22. Norwich, Conn., 31-Feb. 5.

**BETTE-LOSER** (Alfred Molander, mgr.): Tipton, Ill., 31-Feb. 2. Morrison 3-5.

**BLACK SHEEP** (Bloomington, Ill., Jan. 18. Champlain 19. Danville 20. Frankfort, Ind., 21. Logansport 22.

**BLUE JEANS** (Edward Arlington, mgr.): New York, N. Y., Jan. 17-22.

**BOSTON IDEALS** (Shartville, Pa., Jan. 17-22).

**BOY WANTED** (Eastern: W. B. McCallum, mgr.): Wilkes-Barre, Pa., Jan. 17-19. Hazleton 20. Shenandoah 21. Potomac 22. Reading 23. Lancaster 24. Lebanon 25. York 26. Chester 27. Trenton 28. Providence, R. I., 31-Feb. 5.

**BOY WANTED** (Western: Blaney's; J. M. Hyde, mgr.): Beatrice, Neb., Jan. 18. St. Joseph, Mo., 19. Atchison, Kan., 20. Ottawa 21. Lawrence 22.

**BREKID TIME** (Southern: Fitz and Webster, props. and mgrs.): Harrisonville, Mo., Jan. 20. Paola, Kan., 21. Ottawa 22. Lawrence 23. Topeka 24. Manhattan 25. Junction City 26. Salina 27.

**BREKID TIME** (Eastern: Punksutawney, Pa., Jan. 20. Bellefonte 21. Phillipsburg 24. Clearfield 25. Du Bois 26.

**BRYAN COMEDIANS** (Troy City, Mich., Jan. 17-22. HURCH OF KEYS (Gus Bothner, mgr.): Mansfield, O., Jan. 18.

**CORSE PAYTON** (W. E. Denison, mgr.): Hartford, Conn., Jan. 17-22. Hartford, Conn., 24-29. Lowell, Mass., 31-Feb. 5.

**CARRISON CLEMENS** (B. J. Lander & Co., mgrs.): Bradford, N. Y., Jan. 17-22.

**CAPTAIN IMPUDENCE** (Edwin Milton Royle, Boston, Mass., Jan. 17-22).

**CAPTAIN'S MATE** (Paterson, N. J., Jan. 17-22).

**CARRIE STANLEY BURKS** (C. B. Burks, mgr.): Lambertville, N. J., Jan. 20-22.

**CASTLE SQUARE THEATRE** (J. H. Emery, mgr.): Boston, Mass., Aug. 9-indefinite.

**CHASE-LUTHER** (Ft. Smith, Ark., Jan. 17-22. Van Buren 24-29).

**CHANCEY OLCOFF** (Augustus Pitou, mgr.): Buffalo, N. Y., Jan. 17-22. New York city 21-indefinite.

**CHANCEY PITOU** (Augustus Pitou, mgr.): Chicago, Ill., Jan. 16-22. Milwaukee, Wis., 23-29. St. Paul, Minn., 30-Feb. 5.

**CHIMNEY FADDEN** (Jacob Litt, mgr.): Jersey City, N. J., Jan. 17-22.

**CHISTY FETTERALD** (Grand Rapids, Mich., Jan. 18. Muskegon 19. Kalamazoo 20. Elkhart 21. Wabash 22. Logansport 24. Lafayette 25. Frankfort 26. Crawfordville 27. Bloomington, Ill., 28.

**CLARA GEORGE** (Shamokin, Pa., Jan. 17-19. Mt. Carmel 22-27).

**CLAY CLEMENT** (Terry Haute, Ind., Jan. 18).

**COLUMBIAN COMEDY** (Monmouth, Wis., Jan. 17-22).

**COON HOLLOW** (Al Caldwell, mgr.): Rutland, Vt., Jan. 18. Fair Haven 19. Ticonderoga, N. Y., 20. Plattsburg 21. St. Albans, Vt., 22. Montreal, P. Q., 24-29.

**CORA VAN TANSSEL** (Frank W. Lane, mgr.): Winston, N. C., Jan. 17-22. Tampa, Fla., 24-29. Barstow 28. Ocala 31-Feb. 5.

**CORSE PAYTON STOCK** (David J. Ramage, mgr.): Albany, N. Y., Jan. 17-22. Plainfield 24-29. Red Bank 31-Feb. 5.

**COURT INTO COURT** (Rich and Harris, mgrs.): San Francisco, Cal., Jan. 17-22. Oakland 31. San Jose Feb. 1. Sacramento 2. Fresno 3. Los Angeles 4. 5.

**CROWDS CLARKE** (Belleville, Ill., 18. Lincoln 19. Peoria 20. Champaign 21. Danville 22. Crawfordville 23. Hartsburg 24. Hante 25. Greenville 26. Vincennes 27. Evansville 28. Owensboro, Ky., 29.

**CUBA'S VOW** (Harley Merry, mgr.): Bridgeport, Conn., Jan. 17-19. New Haven 20-22.

**CUMBERLAND 91** (Augustus Pitou, mgr.): Boston, Mass., Jan. 17-22. Brooklyn, N. Y., 31-Feb. 5.

**CUMBERLAND STOCK** (No. 2: Woodstock, Conn., Jan. 17-19. Bradford 20-22).

**CURT COMEDIANS** (Winona, Ill., Jan. 17-22).

**DAN MCCARTHY** (Westfield, Mass., Jan. 17. 18. Windsor Locks 19. Bridgeport, Conn., 20-22. Rochester, N. Y., 24-26. Pittsburg, Pa., 27-29. Brooklyn, N. Y., 31-Feb. 5).

**DAN SULLY** (Quincy, Ill., Jan. 18).

**DANIEL RYAN** (New Castle, Pa., Jan. 17-22).

**DARKEN RUSIA** (Sidney H. Ellis, mgr.): Chicago, Ill., Jan. 9-22.

**DE TOURNEY AND LAWRENCE** (E. G. Hinebaugh, mgr.): New Richmond, Wis., Jan. 17-19. Hudson 20-22.

**DOWN IN DIXIE** (Davis and Keogh, mgrs.): Chicago, Ill., Jan. 17-22.

**EDWARD HARRISON** (W. J. Hanley, mgr.): Greenfield, Mass., Jan. 18. No. Adams 19. Mechanicville, N. Y., 20. Schenectady 21. Johnstown 22. Amsterdam 23. Little Falls 24. Binghamton 25. Wilkes-Barre, Pa., 27-29.

**EDWIN TRAVERS** (Greenville, Tex., Jan. 17. 18. Palestine 19. 20. Longview 21. 22).

**E. H. SOTHERN** (Dan Frohman, mgr.): St. Louis, Mo., Jan. 17-22. Cincinnati, O., 24-29. Dayton 31. Columbus 19. Toledo 20. Detroit, Mich., 33.

**ELDON COMEDIANS** (G. Harris Eldon, mgr.): Fairmont, Ind., Jan. 17-22. Kokomo 24-29. Elwood 31-Feb. 5.

**ELECTRICIAN** (Blaney's; St. Louis, Mo., Jan. 17-22).

**ELROY STOCK** (Edwin Elroy, mgr.): Butler, Pa., Jan. 17-22. E. Liverpool, O., 24-29. Greenburg, Pa., 31-Feb. 5.

**ELIANE DE TOURNAY** (E. G. Hinebaugh, mgr.): Anoka, Minn., Jan. 24-29. Princeton 27. Milaca 28. Mora 29. Hinckley 31. Pine City Feb. 1. Rush City 2. Taylor's Falls 3. Croix Falls 4. Osceola 5.

**ENNA SARDOT** (Kent, O., Jan. 17-22. Alliance 24-29. Rochester 31-Feb. 5).

**EMPIRE STOCK COMEDY** (Blaisdell and Brown, mgrs.): Covington, Ind., Jan. 17-22.

**EMPIRE THEATRE** (Chas. Frohman, mgr.): New York city Jan. 3-indefinite.

**E. S. WILLARD** (Pittsburg, Pa., Jan. 17-22. Cleveland, O., 24-29. St. Louis, Mo., 31-Feb. 5).

**ERDIE BLAIR** (Indianapolis, Ind., Jan. 17-19).

**8 BELLS** (Wm. F. Black, mgr.): Rochester, N. Y., Jan. 17-19. Geneva 20. Auburn 21. Batavia 22. Buffalo 24-29.

**FERRIS COMEDIANS** (Dick Ferris, mgr.): Des Moines, Ia., Jan. 17-22. Cedar Rapids 24-29.

**FABIO ROMANI** (J. B. Murray, mgr.): Wichita, Kan., Jan. 18. Hutchinson 19. McPherson 20. Newton 21. Eldorado 22.

**FANNY DAVENPORT** (Ben Stern, mgr.): Philadelphia, Pa., Jan. 3-22.

**FANNY RICE** (Geo. W. Purdy, mgr.): Terre Haute, Ind., Jan. 19.

**FAST MAIL** (Lincoln J. Carter, prop.; R. G. Gupstall, mgr.): Plainfield, N. J., Jan. 19. Hoboken 20-22.

**FAST: Hartford, Conn., Jan. 17. 18. Middletown 19. Bristol, R. I., 20. Newport 21. Woonsocket 22. Webster, Mass., 24. So. Framingham 25. Attleboro 26. Brockport 27. New Bedford 28. River Point 29. For FAIR VIRGINIA (Julian Magnus, mgr.): Milwaukee, Wis., Jan. 19-22.**

**FRANK DELEON** (Altoona, Pa., Jan. 17-22).

**FRANK E. LONG** (Austin, Minn., Jan. 17-22).

**FREDERICK AND MRS. SEWARD** (John K. Bernard, mgr.): Nashua, N. H., Jan. 17-22.

**FREDERICK H. WILSON** (Harry F. Curtis, mgr.): Mahanoy City, Pa., Jan. 17-22.

**FREDERICK WARDE** (Terre Haute, Ind., Jan. 21).

**GAY MATINEE GIRL** (No. 1: Edwin P. Hilton, mgr.): Portland, Ore., Jan. 16-22.

**GAY NEW YORKER** (Gouverneur, N. Y., Jan. 19. Watertown 20. Oswego 21. Fulton 22. Woodport 23. Lyons 24).

**GAY SOUTHERNER** (Mauri L. Phillips, mgr.): Ottawa, Kan., Jan. 17-22.

**GILLHOOLEY'S RECEPTION** (Springfield, Mo., Jan. 18. Pittsburg, Kan., 20. West City 21. Columbus 22. Chetopa 24. Coffeyville 25).

**GO-WON-GO-MOHAWK** (Buffalo, N. Y., Jan. 17-22).

**GRAHAM EARLE** (P. H. Roskam, mgr.): Parsons, Kan., Jan. 24-31.

**GREAT DIAMOND ROBERTY** (David Peyser, mgr.): New York city Jan. 17-22. Cleveland, O., 24-29. Toledo 30-Feb. 4. Cincinnati 5.

**GUILTY MOTHER** (Jas. H. Wallick, mgr.): Boston, Mass., Jan. 17-22. Newark, N. J., 24-29. Syracuse, N. Y., 31-Feb. 2. Rochester 3-5.

**HAPPY LITTLE HOME** (Geo. W. Monroe; Robert B. Monroe, mgr.): Pittsburg, Pa., Jan. 17-22. Cincinnati, O., 24-29. Indianapolis, Ind., 31-Feb. 2. Chicago, Ill., 4.

**HARLAND DRAMATIC** (Kendall, Wis., Jan. 17-22).

**HEART OF CHICAGO** (Southern: Lincoln J. Carter, prop.; F. C. Walton, mgr.): Elwood, Ind., Jan. 18. Gas City 19. Frankton 20. Anderson 21. Alexandria 22. Marion 23. Bluffton 24. Hartford 25. Portland 26. 27. Bellefontaine 28. Xenia 29. Washington, Feb. 1. Lancaster 2. New Lexington 3. Newark 4. Zanesville 5.

**HEART OF CHICAGO** (Northern: Lincoln J. Carter, prop.; Jay Simms, mgr.): Stamford, Conn., Jan. 18. Port Chester, N. Y., 19. Paterson, N. J., 20-22. Yonkers, N. Y., 24. Tarrytown 25. Peekskill 26. Fishkill 27. Danbury, Conn., 28. Kingston, N. Y., 29. Newburg 31. Catskill Feb. 1. Hudson 2. Albany 3-5.

**HEART OF CHICAGO** (Western: Lincoln J. Carter, prop.; Ed W. Howland, mgr.): Charles City, Ia., Jan. 18. Mason City 19. Albert Lea, Minn., 20. Owatonna 21. Faribault 22.

**HEART OF MARYLAND** (David Bonasco, prop.; H. C. Husted, mgr.): Rochester, N. Y., Jan. 18. 19. Syracuse 20-22. Albany 24. 25. Lynn, Mass., 26. Portland, Me., 27. 28. Boston, Mass., Jan. 31-Feb. 12.

**HEART OF THE KIDNAPER** (Davis and Keogh, mgrs.): Philadelphia, Pa., Jan. 17-22. Pittsburg 29-31. Jersey City, N. J., Feb. 1-5.

**HEARSEASE** (Henry Miller): Boston, Mass., Jan. 17-22.

**HENNESSY LEROY** (F. G. Conrad, mgr.): Lowell, Mass., Jan. 21. Holyoke 24-26. Andover 27. N. Y., 28. Gloucester 29. Oswego Feb. 3.

**HENSHAW AND TEN BROOKS** (Meridian, Mass., Jan. 18. Jackson 19. Vicksburg 20).

**HIMMELEIN IDEALS** (John Himmelein, mgr.): Allentown, Pa., Jan. 17-22. Easton 24-29. Williamsport 31-Feb. 5.

**HIRSH GIBB** (Chas. E. Blaney, mgr.): New York city Jan. 10-22.

**HOGAN'S ALLEY** (Gilmore and Leonard; Eugene Wellington, mgr.): New York city Jan. 17-22.

**HOGAN'S ALLEY** (Peter Rice, mgr.): San Antonio, Tex., Jan. 18. Austin 19. Temple 20. Waco 21. Ft. Worth 22.

**HOLDEN COMEDY** (Harry M. Holden, mgr.): Waterloo, Ia., Jan. 31-Feb. 5.

**HOT OLD TIME** (Edgar Seiden, mgr.): Cleveland, O., Jan. 17-22.

**HOWARD-DEVORE** (Miami, Ind., Jan. 17-22).

**HOTT COMEDY** (Greenfield, Ind., Jan. 17-22).

**HUGHES** (Arthur Wayne, Ind., Jan. 18. Marion 19. Kokomo 20. Payette 21. Brazil 22. Terre Haute 23).

**HUMANITY** (McCaull and Hale, mgrs.): New York city Jan. 17-22.

**IN ATLANTIC CITY** (Franklin, Pa., Jan. 18. Titusville 19. Oil City 20. Rochester 21. Canisteo 22).

**IN OLD KENTUCKY** (Brooklyn, N. Y., Jan. 17-22).

**IRVING FRENCH** (Plymouth, Ind., Jan. 17-19).

**JAMES A. HERNE** (Shore Acres Co.; William B. Gross, mgr.): New York city Jan. 10-22. Chicago, Ill., 24-Feb. 12.

**JAMES J. CONNETT** (Wm. A. Brady, mgr.): Chicago, Ill., Jan. 16-29.

**JAMES O'NEILL** (New Orleans, La., Jan. 17-22. Galveston, Tex., 24. Houston 25. 26. Austin 27. San Antonio 28. 29. El Paso 30. Ft. Worth Feb. 1).

**JAMES YOUNG** (Portsmouth, O., Jan. 18. 19. Franklin, N. Y., 20-22).

**J. E. TOOLE** (Edwin Jerome, mgr.): St. Louis, Mo., Jan. 16-22.

**JOHN DREW** (Chas. Frohman, mgr.): Philadelphia, Pa., Jan. 17-22.

**JOHN GRIFITH** (Galt, Can., Jan. 18. Berlin 19. Godrich 20. 21. Chatham 22).

**JOSEPH FARRELL** (Wm. T. Block, mgr.): Glencoe, Minn., Jan. 17-22. Hutchinson 31-Feb. 12.

**JOSEPH GREENE** (Frank Hartman, mgr.): Pittsburg, Pa., Jan. 17-22. Carbondale 24-29. Auburn, N. Y., 31-Feb. 5.

**JOSEPH MURPHY** (Charles W. Daniels, mgr.): Chicago, Ill., Jan. 17-22. Cleveland, O., 24-29. Detroit, Mich., 31-Feb. 5.

**JOSEPH OTT** (Petersburg, Va., Jan. 19. Norfolk 20. 21).

**JOHN A. SIMPKINS** (Reno, mgr.): Pensacola, Fla., Jan. 19. Mobile, Ala., 20. Scranton, Miss., 21.

**JULIA AUSTIN** (Arthur Lewis, mgr.): Washington, D. C., Jan. 17-22. Baltimore, Md., 24-29. Cleveland, O., 31-Feb. 5.

**JULIA MAHLOWE** (Chas. B. Dillingham, mgr.): New York city Jan. 2-indefinite.

**JUNE AGOST** (T. C. Howard, mgr.): Charleston, W. Va., Jan. 17-22. Gallopola, O., 24-29. Huntington, W. Va., 31-Feb. 5.

**J. WALTER KENNEDY** (A. H. G. Harrington, mgr.): Middletown, Conn., Jan. 17-19. Holyoke, Mass., 20-22.

**KATHERINE ROBER** (G. E. Lother, mgr.): Northampton, Mass., Jan. 17-22. New Britain, Conn., 24-29. So. Norwalk 31-Feb. 5.

**KATIE EMMETT** (Keokuk, Ia., Jan. 20. Quincy, Ill., 21. KATIE PITOU: Muskegon, Ind., Jan. 19. Oswego, Kan., 20. Carthage, Mo., 21. Webb City 22. Joplin, 23. Springfield 24).

**KELCEY-SHANNON** (Samuel F. Kingston, mgr.): St. Paul, Minn., Jan. 17-22. Omaha, Neb., 23-25. Kansas City, Mo., 26-28. Springfield, Ill., 30. Decatur 31.

**KENNEDY PLAYERS** (H. B. Hooper, mgr.): Hudson, N. Y., Jan. 17-22. Hoboken, N. J., 23-29. Paterson, Feb. 1-6.

**LADDER OF LIFE** (Hoboken, N. J., Jan. 17-19).

**LAST STRIKE** (Bay City, Mich., Jan. 18. Flint 19. Lansing 20. Coldwater 21. Adrian 22. Detroit 23-29).

**LAND OF THE LIVING** (Jesse Burns, mgr.): Fall River, Mass., Jan. 21.

**LAWRENCE HOLMES** (Carthage, Mo., Jan. 17-19. Clinton 20-22. Springfield 24-31).

**LEWIS MORRISON** (Edwin J. Abram, mgr.): Logansport, Ind., Jan. 18. Lafayette 19. Springfield, Ill., 20. Peoria 21. 22. Hannibal 23. Quincy, Ill., 24. Galesburg 25. Burlington, Ia., 27. Davenport 28. Des Moines 29. Omaha, Neb., 30-Feb. 2. Lincoln 3. Grand Island 4).

**LILLIAN TUCKER** (Chas. C. Vaught, mgr.): Danville, Va., Jan. 17-22. Durham, N. C., 24-30.

**LITTLE LORD FAUNTLEMOY** (Geo. W. Sammis, mgr.): Little Falls, N. Y., Jan. 18. Shelburne Falls 19. Catskill, N. Y., 20. Kingston 21. Peekskill 22.

**LOST A BRIDE** (H. D. Graham, mgr.): Nashville, Tenn., Jan. 17. 18. Jackson 19. Memphis 20-22.

**LOUIS JAMES** (Wagonhals and Kemper, mgrs.): Houston, Tex., Jan. 18. Galveston 19. New Orleans, La., 20-29. Baton Rouge 31. Natchez, Miss., Feb. 1. Jackson 2. Vicksburg 3. Shreveport, La., 4. Marshall, Tex., 5).

**LYCEUM STOCK** (Dan Frohman, mgr.): New York city Nov. 23-indefinite.

**MCSORLEY'S TWINS** (Merritt and Davis, mgrs.): Philadelphia, Pa., Jan. 17-22.

**MACAULEY-PATTON** (Harry Levy, mgr.): Clarksville, W. Va., Jan. 17-22. Steubenville, O., 24-29. Toronto 31-Feb. 5.

**MADISON SQUARE THEATRE** (Oberlin, Kan., Jan. 17-22. Norton 24-29).

**MAN FROM MEXICO** (Willie Collier; Smyth and Rice, mgrs.): Los Angeles, Cal., Jan. 24-26. Riverside 27. San Bernardino 28. Fresno 29. Sacramento 30. Stockton Feb. 1. San Jose 2. Oakland 3-5.

**MARGARET MATHER** (E. C. Whitney, mgr.): Syracuse, N. Y., Jan. 18. 19. Auburn 20. Rochester 21. 22. MARKS BROTHERS, Duluth, Minn., Jan. 19-Feb. 5.

**MAUDE ADAMS** (Chas. Frohman, mgr.): New York city Sept. 27-indefinite.

**MAUD HILLMAN** (W. G. Snelling, mgr.): Harrisburg, Pa., Jan. 17-22. Allentown 24-29. Pottsville 31-Feb. 5.

**MAY DOTY** (Earl Doty, mgr.): Spring Valley, Ill., Jan. 17-22. Ottawa 24-29.

**MCCARTHY'S MISPLANS** (Ferguson and Ryan, mgrs.): Bellefonte, O., Jan. 18. St. Mary's 19. Greenville 20. Piqua 21. Richmond, Ind., 22. Columbus 23-29.

**MC FADDEN'S ROW OF FLATS** (Gus Hill, prop. and mgr.): Milwaukee, Wis., Jan. 17-22. St. Paul, Minn., 24-29. Minneapolis 31. Chicago, Ill., Feb. 7.

**MC LUTY'S VISIT** (Ferguson and Emerick; Geo. A. Chonet, mgr.): Rochester, N. Y., Jan. 17-19.

**METTER THORNE** (New Kensington, Pa., Jan. 17-22).

**MIDNIGHT FLOOD** (Eagan and Lederer, mgrs.): Brooklyn, N. Y., Jan. 24-29.

**MILES IDEAL STOCK** (Frank Lee Miles, mgr.): Reading, Pa., Jan. 17-22. Pittsburg 24-29. Shenandoah 31.

**MILK WHITE FLAG** (New Orleans, La., Jan. 16-21. Mobile, Ala., 24. Pensacola, Fla., 25. Tallahassee 26. St. Augustine 28. Tampa 29. Savannah, Ga., 31.

**MISS FRANCIS OF YALE** (Louisville, Ky., Jan. 17-19. Henderson 20. Paducah 21. Cairo, Ill., 22. Alton 23. Peoria 24. Davenport, Ia., 25. Burlington 26. Quincy, Ill., 27. Keokuk, Ia., 28. Galesburg 29. MODJENKA (Chas. Bonesta, mgr.): New Orleans, La., Jan. 17-23. Selma, Ala., 24. Montgomery 25. Atlanta, Ga., 26. 27. Savannah 28. Macon 29. Chattanooga, Tenn., 31. Knoxville Feb. 1. Roanoke, Va., 2. Norfolk 3. Richmond 4. 5.

**MISS FRANKS** (Chas. E. Power, mgr.): Philadelphia, Pa., Jan. 19-29.

**MURRAY AND MACK** (Joe W. Spens, mgr.): Lincoln, Neb., Jan. 18. Creston 19. Lincoln, Neb., 20. Beatrice 21. St. Joseph, Mo., 22. Kansas City 24-29.

**MURRAY COMEDY** (Chillicothe, O., Jan. 17-22. Maysville, Ky., 24-29. Portsmouth, O., 31-Feb. 5).

**MY FRIEND FROM INDIA** (Walter Perkins; Keene, N. H., Jan. 18. Brattleboro, Vt., 20. Bellows Falls 21. Lebanon, N. H., 22. Concord 24. Amesbury, Mass., 25. Portsmouth N. H., 26. Marblehead, Mass., 27. Gloucester 28. Woonsocket, R. I., 29).

**MYSTERIOUS MR. BUGLE** (Alfred Bradley, mgr.): Portland, Me., Jan. 17. 18. Manchester, N. H., 19. Portsmouth 20. Haverhill, Mass., 21. Lynn 22. Boston 24-Feb. 5.

**NAT C. GOODWIN** (Geo. J. Appleton, mgr.): Chicago, Ill., Jan. 10-Feb. 12.

**NEILL STOCK** (No. 1: Columbus, O., indefinite. NEILL STOCK (No. 2): Cincinnati, O., indefinite.

**NELLIE IRVING** (N. Y., Jan. 17-22).

**NEVER AGAIN** (No. 1: Brooklyn, N. Y., Jan. 17-22. NEW YORK THEATRE CO. (Perce G. Hink, mgr.): Marion, O., 17-19. Delaware 20-22. Kenton 24-29. Piqua 31-Feb. 5).

**NIGHT AT THE CIRCUS** (M. E. Rice, mgr.): Helena, Ark., Jan. 18. Brinkley 20. Newport 21. Paragould 22. Jonesboro 23. Memphis, Tenn., 27-29).

**NORTHERN LIGHTS** (Wm. Calder, mgr.): New York city Jan. 24-29.

**N. W. WOODS** (Wheeling, W. Va., Jan. 17-19. N. W. WOODS: Quincy, Fla., Jan. 19.

**OLD FARMER HOPKINS** (Quincy, Fla., Jan. 19).

**OLE OLSON** (Concho, O., Jan. 18. Cambridge 19. Parkersburg, W. Va., 20. Canal Dover, O., 22).

**OLIVER BYRON** (Mr. and Mrs. J. H. Alliger, mgrs.): Columbus, O., Jan. 17-19. Indianapolis, Ind., 20-22. Chicago, Ill., 23-29.

**OTIS SKINNER** (Joseph Buckley, mgr.): Baltimore, Md., Jan. 24-31.

**PATENT APPLIED FOR** (Elmer E. Vance, mgr.): Gloucester, N. Y., Jan. 18. Johnston 19. Herkimer 20. Utica 21. 22. Hamilton 24. Oneida 25. Oswego 26. Weedsport 27. Geneva 28. Auburn 29. Rochester 31-Feb. 5).

**PACIFIC MAIL** (Brooklyn, N. Y., Jan. 17-22).

**PATTON COMEDY** (Antonio 24. Temple 25. Belmont 26. Waco 27. Corsicana 27. Ft. Worth 28. Denison 29. Dallas 31-Feb. 1. Shreveport, La., 2. Hot Springs, Ark., 3. Little Rock 4. Pine Bluff 5).

**PULSE OF NEW YORK** (Salt Lake, U., Jan. 17-22).

**RAILROAD JACK** (Anacosta, Mont., Jan. 16-18).

**RAILROAD THIEF** (W. S. Butterfield, mgr.): Waltham, Mass., Jan. 18. Woonsocket, R. I., 19. Norwich, Conn., 20. Hartford 21. 22. Bridgeport 24. Danbury 25. Meriden 26. Waterbury 27. Holyoke, Mass., 28. Springfield 29).

**RHODES MERRYMAKERS** (Frank B. Rhodes, mgr.): Augusta, Ga., Jan. 17-22.

**RICHARD MANSFIELD** (Wm. A. Palmer, mgr.): New York city Jan. 17-22.

**RISING GENERATION** (Wm. Barry; Geo. E. Gunge, mgr.): Richmond, Va., Jan. 24. 25. Norfolk 26. Newport News 27.

**ROBERT DOWNING** (Brazil, Ind., Jan. 18. Indianapolis 19).

**ROBERT MANTELL** (M. W. Hanley, mgr.): Ottawa, Can., Jan. 20-22.

**ROBERT SHERMAN** (Ephraim, Ill., Jan. 17-22).

**ROMANCE OF COON HOLLOW** (Rutland, Vt., Jan. 18. Fair Haven 19. Ticonderoga, N. Y., 20. Plattsburg 21. St. Albans, Vt., 22. Montreal, Can., 24-29. Ottawa 31-Feb. 5).

**ROYAL BOX** (Chas. Coghlan; Liebler and Co., mgrs.): New York city Dec. 27-indefinite.

**SADIE RAYMOND** (Portsmouth, O., Jan. 22).

**SANFORD DODGE** (E. J. Carpenter, mgr.): Great Falls, Mont., Jan. 18. Hayre 19. Kalispell 21. 22. SATELITE DRAMATIC (J. A. Sawtelle, mgr.): Lynn, Mass., Jan. 17-19. Manchester, N. H., 20-22. Salem, Mass., 24-29. Troy, N. Y., 31-Feb. 5).

**SECRET SERVICE** (No. 1: Philadelphia, Pa., Jan. 10-indefinite.

**SECRET SERVICE** (No. 2: Minneapolis, Minn., Jan. 17-22).

**SHALL WE FORGIVE HER** (Joseph Litt, mgr.): Cincinnati, O., Jan. 18-22. St. Louis, Mo., 23-29. Denver, Col., 30-Feb. 5).

**SHANNON OF THE SIXTH** (W. H. Power, mgr.): Brooklyn, N. Y., Jan. 17-22).

**SHORE ACRES** (William B. Gross, mgr.): Lima, O., Jan. 18. Alexandria, Ind., 19. Anderson 20. Dayton, O., 21. Portsmouth 22. Hamilton 23. Richmond, Ind., 24. Madison 25. Franklin 26. Brazil 29. Evansville, Ind., 31. Vincennes Feb. 1. Terre Haute 2. Crawfordville 3. Logansport 4. Marion 5. SHORE ACRES (Jas. A. Herne, mgr.): New York city Jan. 10-22.

**SIDE TRACKED** (Western: Jule Walters, prop. and mgr.): Shawnee, Okla., Jan. 18. Oklahoma City 19. Purcell, I. T., 20. Ardmore 21. Gainesville, Tex., 22. Atoka, I. T., 24. Colgate 25. Kreeba 26. So. McAlister 27. Muscogee 28. Wagoner 29. Ft. Smith, Ark., 31. Van Buren Feb. 1. Clarksville 2. Helena 3.

**SIDE TRACKED** (Southern): Boone, Ia., Jan. 18. Belle Plaine 19.

**SIDEWALKS OF NEW YORK** (Baltimore, Md., Jan. 17-22).

**SIGN OF THE CROSS** (Cleveland, O., Jan. 17-22).

**SMYTH AND RICE COMEDIANS** (Altoona, Pa., Jan. 18. Johnstown 19. Williamsport 20. Elmira, N. Y., 21. Canadawaga 22. Rochester 24-28. Hornesville 29. Corning 30. Ithaca 31. Binghamton 32. Cortland Feb. 1. Syracuse 2. 3. Rome 4. Johnstown 5.

**SMYTH AND RICE COMEDY** (New York city Jan. 10-22. Providence, R. I., 24-26. Springfield, Mass., 27. Bridgeport, Conn., 28. New Haven 29. Brooklyn, N. Y., 31-Feb. 5).

**SOCIETY TRACKER** (Fred G. Berger, mgr.): Detroit, Mich., Jan. 17-22. Pittsburg, Pa., 24-29. Cincinnati, O., 31-Feb. 5).

**SOUTH BEFORE THE WAR** (Canandaigua, Col. Jan. 18. Cripple Creek 19. Victor 20. Pueblo 21. Col. Springs 22. Denver 23-29).

**SOUTHERN-PRICE** (Richard Lambert, mgr.): Ocala, Fla., Jan. 17-22. Key West 24-29).

**SOVING THE WIND** (Toledo, O., Jan. 17-20. Canton 21. East Liverpool 22).

**SPAN OF LIFE** (Wm. Calder, mgr.): Cincinnati, O., Jan. 16-22. Pittsburg, Pa., 23-29).

**SPEARS COMEDIANS** (Rome, N. Y., Jan. 17-22).

**SPORTING DUCHES** (Frank L. Perley, mgr.): Chicago, Ill., Jan. 10-22).

**STAR GAZER** (Joe Ott; Branch O'Brien, mgr.): Richmond, Va., Jan. 18. 19. Hampton 19. Norfolk 20. 21. Petersburg 22. Lynchburg 24. Martinsburg, W. Va., 25. Hagerstown, Md., 26. Hartsburg, Pa., 27. Tyrone 28. Altoona 29. Johnstown 30. McKeesport Feb. 1. Beaver Falls 2. Canton, O., 3. Akron 4. Elvira 5.

**STRANGER IN NEW YORK** (No. 1: Hoyt and McKee, mgrs.): Baltimore, Md., Jan. 17-22).

**SUNSHINE OF PARADISE ALLEY** (Geo. W. Ryer, mgr.): Scranton, Pa., Jan. 18. Williamsport 19. Elmira, N. Y., 20. Ithaca 21. Binghamton 22. Cortland 23. Corning 24. Auburn 25. Watertown 26. Syracuse 28. 29. Buffalo 31-Feb. 2. Toronto, Ont., 3-5.

**SWELL MISS FITZGIBB** (May Irwin; E. Rosenbaum, mgr.): New York city Nov. 15-indefinite.

**TAKETOWN WINDOW** (Fall River, Mass., Jan. 20).

**TENNESSEE'S PARTNER** (Arthur C. Clifton, mgr.): Waco, Tex., Jan. 19. 19. Corsicana 20. Dallas 21. 22. Greenville 23. Paris 23. Denison 24. Sherman 27. Gainesville 28. Ft. Worth 29. Hot Springs, Ark., 31. Little Rock Feb. 1. 2. Memphis, Tenn., 3-5.

**THE DAZZLER** (John F. Congrove, mgr.): Columbus, Ga., Jan. 18. Americus 19. Jacksonville, Fla., 20. Charleston, S. C., 21. Spartanburg 22. Asheville, N. C., 24. Knoxville, Tenn., 25. Roanoke, Va., 26. Petersburg 27. Norfolk 28. 29. Richmond 31-Feb. 1. Cumberland, Md., 2.

**THE FOUNDLING** (Will A. McConnell, mgr.): Grand Rapids, Mich., Jan. 18.

**THE GORMANS** (Mr. Beane from Boston; Charles F. Brown, mgr.): Geneva, N. Y., Jan. 21. Ithaca 22. Rochester 24-26. Batavia 27. Dunkirk 28. Warren 29. Fredonia, N. Y., 30. Franklin Feb. 1. Butler 2. Meadville 3. Oil City 4. Jamestown, N. Y., 5.

**THE HEARTHSTONE** (J. D. Smithdeal, mgr.): Portland, Ind., Jan. 18. Union City 19. Muncie 20. Kokomo 21. Elwood 22. Peru, Ill., 24. Walsh, Ind., 25. Huntington 26. Ft. Wayne 27. Logansport 28. Marion 29. Frankfort 31.

**THE OLD HOMESTEAD** (Thompson and Kilpatrick, mgrs.): Philadelphia, Pa., Jan. 17-20. Baltimore, Md., 31-Feb. 5.

**THE PRODIGAL FATHER** (Lynn Weicher, mgr.): Little Rock, Ark., Jan. 18. Hot Springs 19. Texarkana 20. Paris, Tex., 21. Denison 22. Gainesville 24. Sherman 25. Dallas 26. Ft. Worth 27. Terrell 28. Hillsboro 29).

**THE SPOONERS** (



**FRENCH MAID:** New York city Sept. 27—Indefinite.  
**THE TURTLE:** Ind. Jan. 20.  
**GAYETY MANHATTAN** (Lyell and Harley, mgrs.):  
 Baltimore, Md., Jan. 17-22.  
**GIRL FROM PARIS** (Boston co.; E. E. Rice, mgr.):  
 Montreal, Can., Jan. 25-Feb. 5.  
**GIRL FROM PARIS** (N. Y. co.): New York city Jan.  
 17-22.  
**GOOSEHEAD COMIC OPERA** (French and Kane, mgrs.):  
 Kingston, N. Y., Jan. 17-22.  
**HAMMON SUPERBA** (Edwin Warner, mgr.): Brook-  
 lyn, N. Y., Jan. 17-22. Waterbury, Conn., 31-Feb. 1.  
 Newburg, N. Y., 1. Binghamton 4. 5.  
**HIGHWAYMAN:** New York city Dec. 13—Indefinite.  
**IN GAY NEW YORK:** London, Ont., Jan. 18. Ham-  
 burg 19. Toronto 20-22. Philadelphia, Pa., 24-Feb. 3.  
**JACK AND THE BEANSTALK:** Washington, D. C.,  
 Jan. 17-22.  
**LILLIPUTIANS** (Rosenfeld Bros., mgrs.): Memphis,  
 Tenn., Jan. 17-19. Nashville 20-22. Louisville, Ky.,  
 24-26. Columbus, O., 27-29. Indianapolis, Ind., 31-  
 Feb. 2. Dayton, O., 3-5.  
**MARIE BELLE** (Edgar F. Seamon, mgr.): Centerville,  
 Ia., Jan. 18, 19. Bloomfield 20. Fairfield 21.  
**MISS PHILADELPHIA** (Junius Howe, mgr.): Chicago,  
 Ill., Jan. 18-20. Kansas City, Mo., 20-Feb. 5.  
**ONE ROUND OF PLEASURE:** Chicago, Ill., Jan. 3—In-  
 definite.

**ORIENTAL AMERICA** (John W. Isham, mgr.):  
 Burnley, Eng., Jan. 17-21.  
**PALMER COX'S BROWNIES** (Leon Mayer, mgr.): Den-  
 ver, Col., Jan. 17-22. Leadville 24. Aspen 25. Cripple  
 Creek 26. 27. Pueblo 28. Colorado Springs 29. Lin-  
 coln, Neb., 30.  
**PHILADELPHIC CONCERT** (Robt. J. Biehl, mgr.):  
 Vermillion, O., Jan. 20. Oak Harbor 21. Clyde 22.  
**SOTRA BAND** (E. R. Reynolds, mgr.): Norfolk, Va.,  
 Jan. 18. Richmond 19. Baltimore, Md., 20. Phila-  
 delphia, Pa., 21. 22. New York city 23. Lancaster,  
 Pa., 24. Reading 25. Altoona 26. Youngstown, O.,  
 27. Canton 28. Marion 29. Columbus 30. Middletown  
 31. Cincinnati Feb. 1. Indianapolis, Ind., 2. Marion  
 3. Chicago, Ill., 4. 5.  
**TELEPHONE GIRL** (Lederer & Co., mgrs.): New York  
 city Dec. 27—Indefinite.  
**THE GEISER** (Donnelly and Girard, Frank Calder,  
 mgr.): La Crosse, Wis., Jan. 18. Winona, Minn., 19.  
 Rochester 20. Watertown 21. Mankato 22. Minne-  
 apolis 23-26. St. Paul 27-29. Madison, Wis., Feb. 2.  
 Milwaukee 3-5.  
**THE GEISHA:** St. Louis, Mo., Jan. 17-22.  
**TWELVE TEMPTATIONS** (Chas. H. Vale, mgr.):  
 Adrian, Mich., Jan. 18. Sandusky, O., 19. Fremont  
 20. Tiffin 21. Lima 22. Mansfield 24. Newark 25.  
 Zanesville 26. Marietta 27. Parkersburg, W. Va.,  
 28. Clarksburg 29.  
**WATTE COMIC OPERA** (F. G. Harrison, mgr.):  
 Reading, Pa., Jan. 16-22. Wilmington, Del., 24-29.  
 Easton, Pa., 31-Feb. 5.  
**WANG:** Altoona, Pa., Jan. 19.  
**WEDDING DAY:** Cincinnati, O., Jan. 17-22.  
**WILBUR KIRBY** (W. H. Fulwood, mgr.): Savan-  
 nah, Ga., Jan. 19-22. Augusta 31.  
**WILBUR OPERA** (Maud Daniel, mgr.): Troy, N.  
 Y., Jan. 17-29.  
**WIZARD OF THE Nile** (Kirk La Shelle, mgr.):  
 Elmira, N. Y., Jan. 18. Binghamton 19. Carbondale,  
 Pa., 20. Wilkes-Barre 21. Elizabeth, N. J., 22.

## VARIETY.

**ANI'S MONARCHS** (No. 1: Harry Hill, prop.  
 and mgr.): Fall River, Mass., Jan. 17-19. Lowell  
 20-22. Hartford, Conn., 24. 25. Waterbury 26. New  
 Haven 27-29. Philadelphia, Pa., 31-Feb. 12.  
**AMERICAN BEAUTIES BURLESQUE** (Bryant and Wat-  
 son, props.; C. G. Hall, mgr.): New York city  
 Jan. 17-22. Boston, Mass., 24-29.  
**ANI'S MONARCHS** (No. 2: Harry Hill, prop. and  
 mgr.): Boston, Mass., Jan. 17-22. New York city  
 24-29.  
**ANNA HELD:** Harlem, N. Y., Jan. 17-22. Brooklyn 24-  
 26. Boston, Mass., 31-Feb. 5.  
**BIG SENSATION** (Flynn and Sheridan, props.):  
 Jersey City, N. J., Jan. 17-22. Providence, R. I., 24-  
 26. Boston, Mass., 31-Feb. 5.  
**BLACK CROOK BURLESQUE:** Philadelphia, Pa., Jan.  
 17-22.  
**BLACK CROOK** (Sellers): Boston, Mass., Jan. 17-22.

**BLACK PATTI'S TROUBADOURS** (Voel-  
 kel and Nolan, mgrs.): Butte, Mont., Jan. 17-19.  
 Spokane, Wash., 22. Seattle 24. Tacoma 25.  
 Portland, Ore., 27-29. Salem 31. Roseburg, Cal., Feb.  
 1. Travel 2. Red Bluff 3. Marysville 4. Sacramento 5.  
**BOB FITZSIMMONS** (Martin Julian, mgr.): Minne-  
 apolis, Minn., Jan. 17-22.  
**BOHEMIAN BURLESQUERS** (Louis Rotte, mgr.):  
 Washington, D. C., Jan. 17-22. New York city 24-29.  
 Philadelphia, Pa., 31-Feb. 12.  
**CASINO OPERATIC BURLESQUERS:** Chicago, Ill.,  
 Jan. 17-22.  
**CITY CLUB** (Mico's): Baltimore, Md., Jan. 17-22.  
 Washington, D. C., 24. 25. Pittsburgh, Pa., 31-Feb. 5.  
**CITY SPORTS:** Providence, R. I., Jan. 17-22. Montreal,  
 Can., 24-26. Manchester, N. H., 31-Feb. 2. Lawrence,  
 Mass., 3-5.  
**DARKEST AMERICA:** Madison, Ind., Jan. 18. Colum-  
 bus 19. Greensburg 20. Rushville 21. Shelbyville 22.  
**FAY FOSTER** (Harold Cox, mgr.): New York city  
 Jan. 17-22. Jersey City, N. J., 24-26.

**GAY MASQUERADERS** (Gus Hill, prop.  
 and mgr.): Manchester, mgr.: Philadelphia, Pa., Jan.  
 17-21. Baltimore, Md., 24-29. Washington, D. C., 31-  
 Feb. 5.  
**GAIETY THEATRE** (Harry Clifford, mgr.): Detroit,  
 Mich., Jan. 16-22. Chicago, Ill., 23-29.  
**GUS HILL WORLD OF NOVELTIES:** St. Louis, Mo.,  
 Jan. 23-29. Cleveland, O., 31-Feb. 5.  
**HOPKINS TRANS-OCEANICS** (Eastern): Paterson, N.  
 J., Jan. 20-22. New York city 24-Feb. 5.  
**HYDE COMEDIANS:** Newark, N. J., Jan. 17-22.  
**IN GAY PARIS:** Detroit, Mich., Jan. 17-22.  
**IRWIN BROS:** Cincinnati, O., Jan. 17-22.  
**KWICKERBROCKERS:** Lynn, Mass., Jan. 17-22.  
**LANG BURLESQUERS:** Detroit, Mich., Jan. 17-22.  
**LONDON BELLES** (Rose Sydel; J. H. Barnes, mgr.):  
 Cincinnati, O., Jan. 17-22.  
**MERRY MAIDENS BURLESQUE** (Maurice Jacobs,  
 mgr.): Buffalo, N. Y., Jan. 17-22. Albany 24-29.  
 Brooklyn, N. Y., 31-Feb. 5.  
**MERRY WIDOWS BURLESQUE** (Mizart's): Helena,  
 Mont., Jan. 17, 18. Anaconda 19-22. Butte 24-29.  
**MOULIN ROUGE:** St. Louis, Mo., Jan. 17-22.  
**NIGHT OWLS:** Paterson, N. J., Jan. 17-19. Scranton,  
 Pa., 20-22.

**OCTOROONS** (John W. Isham, mgr.): Parkers-  
 burg, W. Va., Jan. 18, 19. Wheeling 20-22. Pittsburgh,  
 Pa., 24-26. Johnstown 27. Altoona 28. Lancaster 29.

**ORIENTAL AMERICAN CO.** (Jno W. Isham, mgr.):  
 Burnley, Eng., Jan. 17-22. North-  
 wick 24-29.

**PARISIAN WIDOWS:** Philadelphia, Pa., Jan. 17-22.  
 Reilly and Wood: Cleveland, O., Jan. 17-22.

**RENTZ-SANTLEY** (Abe Leavitt, mgr.):  
 Brooklyn, N. Y., Jan. 17-22. New York city 24-29.

**RICE AND BARTON EXTRAVAGANZA:** Kenton, O.,  
 Jan. 18. Lima 19. 20. Springfield 21. Louisville,  
 Ky., 23-25. Chicago, Ill., 30-Feb. 5.

**RICE COMEDIANS:** Gloucester, Mass., Jan. 17-22.  
 Haverhill 24-26. Manchester 31-Feb. 5.

**ROSE HILL** (Rice and Barton, mgrs.): Pittsburgh, Pa.,  
 Jan. 17-22. Buffalo, N. Y., 24-26. Binghamton 31-Feb.  
 2. Scranton, Pa., 3-5.

**ROSSOW MIDGETS:** Reading, Pa., Jan. 17-22.  
**RUSSELL BROS:** Chicago, Ill., Jan. 17-22.

**SCHUBNER COLUMBIAN BURLESQUERS:** New York  
 city Jan. 17-22.

**SOUTH BEFORE THE WAR:** Canon City, Col., Jan.  
 18. Cripple Creek 19. Victor 20. Pueblo 21. Colorado  
 Springs 22.

**SOUTHERN CAKE WALK AND SPECIALTY CO.** (John  
 Graham, mgr.): Attleboro, Mass., Jan. 18. Provi-  
 dence, R. I., 19. 20. Worcester, Mass., 21. 22. Fall  
 River 24. 25. Bristol, R. I., 26. Newport, 27. Marl-  
 borough, Mass., 28. 29.

**STEVE BRODIE** (Gus Hill, prop.; C. W. Wil-  
 liams, mgr.): Montreal, Can., Jan. 17-22. New York  
 city 24-29. Brooklyn 31-Feb. 5.

**TENDRILLO** (Sam T. Jack, mgr.): Albany, N. Y.,  
 Jan. 17-22.

**TWENTIETH CENTURY MAIDS:** Indianapolis, Ind.,  
 Jan. 17-22.

**VANITY FAIR** (Gus Hill, prop.; Fred J. Huber,  
 mgr.): Cincinnati, O., Jan. 17-22. Indianapolis, Ind.,  
 24-29. St. Louis, Mo., 31-Feb. 5.

**VAUDEVILLE CLUB** (Weber and Fields): Louisville,  
 Ky., Jan. 17-22.

**WESTA TRILLY:** Boston, Mass., Jan. 19-22.  
**WATSON SISTERS:** Lynn, Mass., Jan. 17-19. New York  
 city 19-22.

**WHITE CROOK:** Fall River, Mass., Jan. 20-22.  
**WILLIAMS' OWN:** Chicago, Ill., Jan. 22.

**WOOD SISTERS:** Bordentown, N. J., Jan. 17, 18.

## MINSTRELS.

**AL. G. FIELD MINSTRELS** (Colored; W. A. Junker,  
 mgr.): Galesburg, Ill., Jan. 19. Canton 19. Bloom-  
 ington 20. Pontiac 21. Ottawa 22. Elgin 24. Aurora  
 25. Joliet 26. LaSalle 27.  
**AL. G. FIELD MINSTRELS** (White): Cumberland,  
 Pa., Jan. 18. Wilmington, Del., 19. Chester 20. Tren-  
 ton, N. J., 21. Philadelphia, Pa., 24-29.  
**DUMONT MINSTRELS** (Geo. H. Barber, mgr.): Phila-  
 delphia, Pa., Nov. 15—Indefinite.  
**FIELDS AND HANSON:** Jackson, Tenn., Jan. 20.  
**GORTON MINSTRELS** (C. H. Larkin, mgr.):  
 Deland, Fla., Jan. 18. Sanford 19. Orlando 20. Bellair  
 21. Tampa 22. Ocala 23. Gainesville 25. Thomasville,  
 Ga., 28.  
**H. HENRY:** Paterson, N. J., Jan. 17-19. Newburg,  
 N. Y., 20. Fishkill 21. Poughkeepsie 22. Kingston 21.  
 Poughkeepsie 23. Sing Sing 26.  
**LEON W. WASHBURN MINSTRELS** (J. M. Wall, mgr.):  
 Westbury, R. I., Jan. 20. New Bedford, Mass., 21. 22.  
 Brockton 24. 25. Fall River, 28. 29. Taunton 31-  
 Feb. 1.  
**WASHBURN MINSTRELS:** So. Norwalk, Conn., Jan.  
 18. Westerly, R. I., 20. New Bedford, Mass., 21. 22.

## MISCELLANEOUS.

**A. E. CARPENTER:** Washington, D. C., Jan. 10-20.  
**CANADIAN JUBILEE SINGERS:** Williamstown, N. Y.,  
 Jan. 18. No. Adams, Mass., 19. Adams 20. Shelbourne  
 Falls 21. Turner's Falls 22. 23.  
**ELI PERKINS:** Warren, O., Jan. 18. Gambier 19.  
 Morgantown, W. Va., 20. Reynoldsville, Pa., 21.  
 Northampton, Mass., 25. Houlton, Me., 27.  
**FLINT** (Hypnotist; W. M. Sauvage, mgr.): Ottumwa,  
 Ia., Jan. 17-22. Council Bluffs 24-29.  
**HENRY E. DIXEY** (Edward L. Bloom, mgr.): St.  
 Paul, Minn., Jan. 17-22.  
**KELLAR** (Dudley McAdow, mgr.): Detroit, Mich.,  
 Jan. 16-22. Ashtabula, O., 24. Fredonia, N. Y., 25.  
 Lockport 26. Rochester 27-29. Syracuse 31. Feb. 1.  
 Oswego 2. Watertown 3. Ogdensburg 4. Little  
 Falls 5.  
**MARSHALL P. WILDER:** Jamestown, N. Y.,  
 Jan. 18. Hamilton, O., 19. Dayton 20. Piqua 21.  
 Cleveland 22. Richmond, Ind., 24. Adrain, Mich.,  
 25. Aurora, Ill., 28. Eldoria, Feb. 2. Chicago 4.  
**NASHVILLE STUDENTS:** Jonesboro, Ark., Jan. 19.  
 Paragould 20. Corning 21. Poplar Bluff, Mo., 22.  
 Piedmont 24.  
**THE HERRMANS:** Anderson, Ind., Jan. 18. Dayton,  
 O., 19. Portsmouth 22. Ironton 21. Huntington 25.  
 Charleston 26.  
**THE LEES** (Hypnotists; Thos. F. Adkin, mgr.):  
 Columbia, S. C., Jan. 17-22. Jacksonville, Fla., 24-29.  
 Thomasville, Ga., 31-Feb. 5.  
**THE LORRETTIS** (J. D. Hutchinson, mgr.): Rose-  
 burg, Pa., Jan. 18. Arnot 19. Mansfield 20. Couders-  
 port 21. 22.  
**THE SAGES** (A. B. McDole, mgr.): Danbury,  
 Conn., Jan. 24-26. Chelsea, Mass., 31-Feb. 5.



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7, 8, 9, 11, 12, 14, 15, 21, 22, 23, 24, 25, 26Address FAY BROS. & HOSFORD,  
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No such acting of such a part was ever played on the  
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 Miss Bourne was a voluptuous siren.—*Sprague Journal.*

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 portray the character causes one to forget the stage  
 and to carry the mind away to scenes in real life."  
*Springfield, Ill., Monitor, Sept. 16.*

"Miss Williams possesses talent which promises  
 for her a place among the brilliant dramatic stars."  
*Traverse Bay, Mich., Eagle, Aug. 11.*

"Miss Constance Williams exhibited great ability  
 in her rendition of the difficult part of 'Camille'  
 and won rounds of well-merited applause."  
*Joplin, Mo., Globe, Oct. 20.*

"As 'Pauline' Miss Williams was womanly and  
 imbued the character with a sweet graciousness  
 that was refreshing."  
*Manistee, Mich., News, Aug. 15.*

"Much can be said of Miss Constance Williams,  
 the emotional actress, who took the part of 'Pauline'  
 in this character she displayed much talent  
 and adaptability. She has a fine stage appearance."  
*St. Scott, Kan., Monitor, Oct. 2.*

"The work of Miss Constance Williams was very  
 clever and such as to endear her to the hearts of all  
 lovers of dramatic art."  
*Springfield, Mo., Republic, Oct. 9.*

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*Washington Post, Dec. 28, '97.*

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 excellent dressing rooms, well heated and ventila-  
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Clinton, Mass.

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## TELEGRAPHIC NEWS

## CHICAGO.

The Bills of the Lakeside Metropolis—Hall's Timely Observations.  
(Special to The Mirror.)

CHICAGO, Jan. 17.

There are changes of bill this week at three of the principal downtown houses. Wilton Lackaye follows Francis Wilson at the Grand Opera House, Miss Philadelphia succeeds Town Topics at the Great Northern, and Joseph Murphy follows Frederick Warde at the Schiller. Nat Goodwin at Hooley's, The Sporting Duchess at McVicker's, and One Round of Pleasure at the Columbia remain. The usual changes occur at the outside houses.

At the Grand Opera House last evening a large audience welcomed Wilton Lackaye and his excellent company in his new play, The Royal Secret, in which he made a pronounced hit. During the latter half of the week he will be seen in David Garrick, supplemented by a one-act play called Moliere. Mr. Lackaye's engagement is for but one week, and he will be followed next Monday by Richard Mansfield, who will give us his new play, The Devil's Disciple, for the first time here. His manager, A. M. Palmer, arrived in the city yesterday to arrange for the engagement.

Chicago's death-rate is the smallest of any city in the world, and that is why Charles H. Hoyt is here to take a healthful rest until February 1. His charming wife, Caroline Miskel Hoyt, is with him, and they are receiving many social attentions.

Mrs. Ryley's play, An American Citizen, may not be a great work of dramatic art, according to the standards of the critics, but the fact remains that it is one of the best "vehicles" popular Nat Goodwin has ever had, for it has been filling Hooley's on its return trip, and will no doubt continue to do so for two weeks more, after which Clyde Fitch's new play, Nathan Hale, will have its first production. Maxine Elliott is more charming than ever. Rehearsals of Hale are going on daily at Hooley's, and Nat believes in it thoroughly. Mr. Fitch will be here for the first production Jan. 31.

Colonel John A. Hamlin, as proprietor of the Grand Opera House, has among his "rents" a basement which is generally occupied as a saloon. At present it is vacant, but several thrifty "barkeepers" have their eyes on it. The other day a Clark Street Chuck Connors, smoking a large cannon, called at the Hamlin office and asked for Mr. Hamlin. As there are four Hamlins there, the stenographer asked which particular one he would like to see. And he replied: "De one dat's implicated in de Grand Opry House."

Miss Philadelphia, with Joe Cawthorn, Jessie Villars, Queenie Vassar, Elvia Oros-Seabrooke, W. H. West, and other bright people, entertained a large audience last night at the Great Northern. It is an enjoyable extravaganza, and will no doubt do well for two weeks. Manager Henderson has booked Miss Francis of Yale and Vesta Tilley and her big company to follow.

In my Civil Court the other day a tailor of the name of Eckstein sued for the price of a \$0.50 suit of clothes. The defendant put on the suit as a defense to the claim. It was the worst suit I have ever tried during my career.

This is the best week of One Round of Pleasure at the Columbia. De Wolf Hopper will follow next week in El Capitan.

Someone has evidently been stringing someone in Amboy, Ill., for the man addresses me as "Mr. Biff Hall, Publisher of songs," and writes me as follows: "I want to get some songs, but didn't want to send clear to New York, while I was in Rockford 2 weeks ago a singer with a week stand show told me you could get the songs as quiet as any one as you were the only Publisher of songs in the city. I was on the stage after the play and I asked the actor about getting the songs he sang he said if I wrote to you you could get professional copies for me for nothing if I would send to you I want these in order as the are written hear below 1. My girl is a Highborn. 2. The coal dark Lady. 3. When Brother Ebner wins, that watermelon. 4. He hamt seen the parants yat. 5. M'Ang-lina twostep walk."

From the Kokuk County News, of Sigourney, Ia., I have the following unique bit of dramatic criticism which I think worth reproducing:

"The management of the Opera House has passed into the hands of Fred Haffner, otherwise known about town as 'Stormy.' He has opened the house with two good entertainments. Gillhooley's Reception last Wednesday evening was all right—splendid; kept the audience mirthful. The singing part of the programme was just fair, so was the dancing. But the play proper was good—one of the best that's been in our playhouse for quite a spell. Entertainments like Gillhooley's Reception are what increases the patronage of the Opera House, and people generally are commending 'Stormy' Haffner, the manager, for booking such companies. The Eunice Goodrich show at the Opera House Tuesday evening was well patronized, but we cannot say that all got the worth of their money. Of course, some say it was good and some say it was no good, and others say it was medium. It was among the average, and did very well considering everything; the 'devil' says it was rocky; C. K. that it was first-class; Frank was more than pleased, and Louie desires ever being in the Opera House."

Colonel Charles Page Bryan, of this city, well-known in the profession, will not go as Minister to China after all. He was shifted to Turkey, on paper, and finally assigned to Brazil, the home of Charley's Aunt, where the nuts come from.

W. D. Eaton's new play, Iskander, made a splendid impression at the Schiller last week,

and the work of Frederick Warde received high praise. However, the supporting company, selected for Shakespearean repertoire, is not suited to the play at all, and, in order to preserve his property, Mr. Eaton has insisted that there be a thorough reorganization. Mr. Warde has seen the wisdom of this demand, and the company closed Saturday night. About two weeks will be spent in selecting new people for the various parts, and Mr. Eaton will assist. Then the play will be put out properly, and it cannot fail to be a success.

Mr. Warde was followed at the Schiller yesterday by Joseph Murphy in The Kerry Gow. The latter half of the week will be devoted to Shaun Rhue, and Two Little Vagrants will follow.

"A real lady who was before me in the police court the other day listened attentively to the fatherly lecture I gave her, and then said: 'Your language is too copious for my derology.' It cost her ten."

The Sporting Duchess at McVicker's will be followed next week by Shore Acres, which James A. Herne brings for a run. During Mr. Herne's engagement an effort will be made to have him revive his strong play, Margaret Fleming, in which Katherine Corcoran made such a hit.

James J. Corbett made his reappearance in Chicago yesterday at the Academy of Music in The Naval Cadet, and was greeted by two large audiences. He goes up to the Alhambra next week.

At Hooley's last evening Webb and Wachener's German company presented Himmethal and Kadelberg's farce, Hans Hucklebein, the original of Number 9.

Over at the Lincoln yesterday The Cherry Pickers, recently seen at McVicker's, was presented.

H. Grattan Donnelly's Darkest Russia is the bill this week at the Alhambra. Manager Barry will have Two Little Vagrants after its Schiller week.

Down in Dixie opened at the Bijou yesterday, and at the Lyceum N. S. Wood began an engagement of a week.

The Banda Rosa has made a great hit here. Fred Pelham has taken hold of the management. Three concerts were given at Central Music Hall Friday and Saturday, and a Sunday concert at the Grand.

Gillette's Private Secretary is being presented by the stock company at Hopkins' this week.

Raphael Pugno, the French pianist, was the soloist at the Auditorium Thomas concerts last week, and this week the soloist will be M. Guilmant, the French organist.

Ysaya, the violinist; Plancon, and Nordica, together with the Thomas Orchestra, gave a great concert at the Auditorium to-night for the Presbyterian Hospital. Ysaya accompanied Madame Nordica, and she also had a duet with M. Plancon.

Cora Tanner, now here at McVicker's with The Sporting Duchess, has signed with William de Shetley to revive Alone in London next season.

Frank C. Moynihan, "the Irish policeman," has returned from the road. He will reorganize.

Doctor Nansen will deliver his new illustrated lecture, "Across Greenland and Esquimaux Life," at the Auditorium next Thursday.

At the Great Northern yesterday afternoon Brooke's Chicago Marine Band gave its usual Sunday popular concert, assisted by the Amphion Ladies' Quartette.

Lou Weed, who goes back with Rudolph Aronson in A Paris Model, opening in Washington Jan. 31, sends me a route of George Belts-hoover's making, culled from a Pennsylvania Railroad folder. The "one-night stands" selected are Cully, Peach Bottom, Hellam, Frenchtown, Graybill, Jacob's Mills, Crabster, and Ladiesburg. Can "Punch" Wheeler beat it?

"Biff" Hall.

## BOSTON.

The Current Attractions—Important Revivals—Chinese Plays Again—Notes.  
(Special to The Mirror.)

BOSTON, Jan. 17.

Henry Miller made his Boston debut as a star to-night in Heartsease at the Hollis Street. The last time that he was here he was the leading man in a stock company, and had all the worryment of whether his name came first in the papers or not, but now he is a star and does not have to trouble over such details. In his company Mand Hosford is a prominent member.

Cumberland '61 opened a fortnight's stay at the Museum. The chief change from the original New York cast is the presence of Marie Shotwell; but that is a distinct gain for Boston, as she became a great social favorite in Boston during her presence here earlier in the season. Edgar L. Davenport has been on the Museum stage so many times that it seemed like a homecoming for him.

At the Castle Square they made a revival of Jim the Penman to-night in response to requests, for this was one of the big hits of the Summer season, when J. H. Gilmour showed a Penman positively superb in the trying scenes, and Lillian Lawrence appeared as a fit successor to Agnes Booth in her part. One of the best impersonations in the entire cast was Lindsay Morison, whose Captain Redwood was admirable and made a big hit. Mary Sanders was buried in a part unworthy of her.

It has been several seasons since Mr. and Mrs. Edward Milton Royle have played an engagement in this city, and they had a big house at the Grand Opera House to-night. It was the original intention to play only Captain Impudence, but everyone wanted to see Friends, and that was put on to-night with great success. Captain Impudence will have its presentation the last half of the week.

Another melodramatic production holds the stage of the Columbia, where A Guilty Mother

is the bill presented by James W. Wallick's company. It has thrills and sensations enough to satisfy even a Columbia gallery.

Frank Daniels is in his last week at the Tremont, and The Idol's Eye will be withdrawn after making the comic opera hit of the Boston season. The songs are heard everywhere, and Mr. Daniels may well feel gratified by his Boston success.

At the Bowdoin Square The Two Orphans is having a presentation at the hands of the stock company which has been there for some time. Roselle Knott, Ethel Barrington, Edwin Mor-daunt, and A. H. Stuart are featured. The first combination for a month or more comes next week, in the shape of Humanity, but the stock will resume the following week.

Vesta Tilley has made the biggest specialty hit that Boston has had this season. Ordinarily Boston is slow in taking up a new favorite, but Miss Tilley had not the slightest trouble in making her conquest, and the hit is tremendous, as the Park is packed at every performance.

The Bride Elect is in its last fortnight at the Boston.

Edith Crolins in A Checkered Life is the star at the Grand.

Boston is to be the next scene of the war over the Chinese plays and I am wondering how it will come out. For weeks it has been announced that The Cat and the Cherub would be presented at the Boston Jan. 31, when W. A. Brady's Specialty company come there with Anna Held; but, lo! the Castle Square sprang a surprise by making arrangements to do The First Born, with all the original scenery, costumes and accessories a week ahead of that time. The announcement came as a startling one, and every one is wondering what will be the result.

Thomas and Watson are writing a naval play in collaboration with Herbert A. Kenny.

March 17 has been selected by the Elks for the date of their benefit.

Roselle Knott, now at the Bowdoin Square, has just declined an offer to join Wilson Barrett.

Kate Ryan, at the shortest of notices, has taken the part in In Far Bohemia which was to have been played by Emma Sheridan Fry, who is detained in New York by the illness of her son. Horace Lewis and Minnie Dupree will take the other characters.

John Drew received a cablegram from his niece, Ethel Barrymore, and Lawrence Irving, son of Sir Henry Irving, announcing their engagement. The dispatch came on the last day of Mr. Drew's engagement at the Hollis Street.

Frank V. Pollock has been having a great time at Harvard, as during his Boston engagement he has been entertained by the fellow members of the Phi Gamma Delta fraternity.

Mrs. Erving Winslow is giving a series of readings at Pierce Hall, which are unusually enjoyable. Mrs. Winslow's programmes are unusually interesting, but these are especially fine.

Florence Gilbert will play in The Princess Matilda, replacing Mary Sherwood. Mrs. Gilbert will also introduce a song in the piece which should prove a great success. She is a sister of the late Lillian Durell, but has not played here for some time. Her husband, James Gilbert, has been directing the rehearsals.

Walter E. Perkins passed through Boston last week on his tour of the New England circuit with My Friend from India, which is making the biggest sort of a hit, with him in the leading part.

The Playgoers' Club last week adopted a new constitution and listened to an address by Colonel H. A. Thomas, the postmaster of Boston.

The strike of the theatrical mechanics of Boston has been indorsed by several labor organizations of the city, but business has not been affected.

Bessie Hunter has been engaged for the stock company at the Grand for the remainder of the season.

Pretty soon they'll be giving continuous shows in the department stores. A Tremont Street establishment has engaged a male quartette to sing popular songs in the music-room to increase their sales. The greatest boom will appear, probably, in the firearms department.

Belle Bucklin, who has been seriously ill with a cold, has resumed her place in The Idol's Eye. The bill and lithograph posters of Boston have formed a union with forty-six charter members.

The souvenir portraits at the Castle Square this week should be prized, as they are of Rose Morison, whose cleverness and quick study have saved so many performances.

Emilie Melville was a member of the company at the Columbia last week, and on the opening night not a critic remembered her name. One evening paper called attention to her presence, and then all the others followed suit. The part was unworthy of her, but she made a certain hit.

Linda Bloodgood Mauran, daughter of the late comedian, Harry Bloodgood, was married last week to Fred Russey, of this city. Last Summer Mr. Russey was a guest at Pitman Hall, Intervale, N. H., and at one of the hotels he met Miss Mauran. They were married by a Lowell clergyman who is a relative of Miss Mauran's. Mr. Russey is the son of a prominent umbrella manufacturer of this city. The young couple will be at home after June 1 at the Mauran Farm, Intervale.

E. Burton Holmes evidently will have no trouble in filling the place on the lecture platform left vacant by the retirement of John L. Stoddard. He has opened his course of lectures in Music Hall, and the hit which he is making is marked. The colored views are far finer than anything ever shown by Mr. Stoddard, and the descriptive lectures are capital.

B. F. Keith has taken the initiative in a step which will undoubtedly answer forever the big hat question at the theatre. His action is a bold one, and the other managers are looking on wondering what will happen and hoping that

he will be so successful that they can do the same thing themselves. I have already told of the little card requests which have been used so successfully. Occasionally there would be an obdurate female, but in most cases the big hat went into temporary retirement. There was surprise recently when the announcement was made from the stage that a new order would be compulsory. It is best expressed by the card which heads the advertisement for the week in every paper:

## HATS OFF, LADIES.

On and after to-morrow (Monday), every lady entering this theatre must remove her hat or bonnet, either before taking her seat or immediately thereafter.

Those who wish to do so can have them checked at either the Washington or Tremont Street entrance, free of charge, or can retain them.

To say that the announcement made a sensation would be putting it very mildly, but the wording of the municipal law is such that the order seems necessary.

Alice Truesdell was asked to write a magazine article on "What I Remember of the Chicago Fire" when she was at the Columbia recently. As the fire took place several years before she was born she declares that it was all a trick of Tom Henry's, and I am inclined to think that it was.

Quincy Kilby, of the Boston, sprang a joke the other day in commenting upon the succession of attractions at that house, where The Bride Elect and The Wedding Day are booked in order. "Now, if we should arrange for a production of The First Born, we should run the entire gamut," was his remark.

Faith Oberg has come to the defense of the women of the stage by writing a reply to Clement Scott.

May Buckley, daughter of the late E. J. Buckley, made a successful Boston debut in One Summer's Day.

May Sanders, the prime favorite at the Castle Square, has had a little vacation by being out of the bill. She has made one of the biggest hits in the whole stock company, and that is saying a great deal.

All the Harvard boys went to Providence last week to follow The Belle of New York, and this week they are pursuing the company in the New England circuit. Arrangements have been made for a return engagement in Boston, beginning April 5. Dan Daly has gone South, but he will rejoin the company at St. Louis late in the month.

Seats for the Cadets' theatricals were sold at auction to-day, \$18 being the highest premium.

George W. Magee, manager of the Grand Opera House, has gone to Chicago to see Colonel W. A. Thompson and complete arrangements for the season of the original company from the Castle Square, which is now in Denver, and which will play an indefinite engagement here. The date will be concluded to-morrow.

John R. Early, an actor in the Sawtelle company, was fined \$5 to-day for larceny of clothing from Charles S. Rice. JAY BENTON.

## WASHINGTON.

Columbia Changes Managers—Ward and Vokes—Julia Arthur.

(Special to The Mirror.)

WASHINGTON, Jan. 17.

A change in the management and direction of the Columbia Theatre took place during the past week, and it is now under the control of Joseph E. Luckett and William J. Dwyer, who have secured the property for ten years from the Metzgerott Estate, at a rental of \$12,000. The new management have entirely cut loose from outside dictation, and in their announcement state that an independent policy will be strictly pursued. They will either do their booking themselves or through a New York representative, and will sign any and all first-class attractions that wish to play the Columbia. They intend to lend all their endeavors to making this theatre one of the leading comedy houses of the country. The young managers are backed by a company of well-known Washington business men. Joseph E. Luckett was formerly connected with the Metzgerott Music Hall, and last year was associated with Frank B. Metzgerott as assistant manager in the theatre. William J. Dwyer is a well-known newspaper man, having had connections with the Associated and United Press Associations, and being now part owner and business-manager of The Bulletin. Frank B. Metzgerott retires from theatrical management, and will in the future devote his entire time and attention to his extensive piano warehouses.

Ward and Vokes, in The Governors, are the strong drawing card the Columbia Theatre management presents this week, and the size of the audience to-night, as well as the way in which the presentation is received, augurs well for a week of excellent business. The stars are surrounded by a big company of talented performers, the most noteworthy being Lucy Daly, Margaret Daly Vokes, Johnny Page, Gus C. Weinberg, John Keefe, and Hal S. Stephens. Mlle. Rhea will follow.

Julia Arthur, in her production of A Lady of Quality, attracts a large and distinguished audience to the New National Theatre. The star's impersonation of the part of Florinda Wildairs is strongly praised. Edwin Arden gave a sterling performance as Sir John Oxon and shared in the honors. A decidedly clever company was seen in support. The handsome mounting and costuming was a subject of remark. Never Again is the next attraction.

William Barry in The Rising Generation opened to an excellent attendance at the Academy of Music. The favorite Irish comedian was at his best and kept the house constantly amused. Eva Vincent, Joseph Davis, Samuel



Forrest, and James H. Manning are prominent in the cast. Gayest Manhattan will follow.

Jack and the Beanstalk is at the Lafayette Square Opera House this week, and will be succeeded by Hoyt's A Stranger in New York.

The Woman in Black, Manager Jacob Litt's politico-hypnotic melodrama, opened to a full house at the Grand. A very strong cast, including James Lackaye, Helen Blythe, John McVeigh, Clara Emory, Charles B. Hawkins, Della Stacey, J. F. Brien, Mildred St. Pierre, Loris Clark, Walter Walker, and William McCreedy, gave an excellent interpretation. Thomas E. Shea in his success, The Man-o'-War's Man, comes next.

Souza and his band crowded the Lafayette Square Sunday night. Maude Reese Davies, soprano, and Jennie Hoyle, violinists, were the talented soloists. Another concert will be given Thursday afternoon.

The third of the series of Boston Symphony Orchestra concerts will take place at the Lafayette Square to-morrow afternoon at 4.15. The soloist will be Madame Lillian Blauvelt.

Rev. Dr. D. J. Stafford will be heard in his popular lecture on Hamlet at the Columbia Theatre next Sunday night.

James K. Collier, the dramatist, who has been in Washington for the past two weeks as the candidate of his party in North Carolina for an appointment in the diplomatic or consular service under the present Administration, left for the South Sunday morning. It is thought that Mr. Collier will be successful, and in that event the dramatic profession for the first time in many years will have received recognition in the foreign appointments.

W. M. Wilkinson was here last week in advance of Jack and the Beanstalk. Walter Allen, the comedian of the company, is a brother of Harry Ethan Allen, business-manager of the Academy of Music. His friends here are legion, and he is in for a hot old time during his stay.

Carroll Johnson, of Primrose and West's Minstrels, has closed an engagement at the Orpheum, in San Francisco, for six weeks, which will necessitate his leaving the minstrel company previous to the end of the season. This will bar him from being with the company on their Eastern trip.

Anne Sutherland, Joseph Jefferson's leading lady, is resting at her home in this city until the resumption of Mr. Jefferson's Spring tour in March.

The Washington Lodge of Elks will give their annual benefit at the Columbia Theatre, Friday afternoon, Feb. 11. A big bill is promised.

JOHN T. WARDE.

#### PHILADELPHIA.

Tess of the D'Urbervilles at the Park—Current Plays at Other Houses.

(Special to The Mirror.)

PHILADELPHIA, Jan. 17.

The praise bestowed upon Mrs. Fiske for her work in the much discussed play, Tess of the D'Urbervilles, is the general theme of conversation in the Quaker City. The engagement has proved a genuine triumph and an artistic success. No play in many years has been awarded the amount of space in the line of reviews that has been devoted to Tess of the D'Urbervilles, and Mrs. Fiske's impersonation of Tess is the most absorbing and important event of the season. The Park Theatre is crowded nightly with fashionable and appreciative audiences that attest their approbation by calling Mrs. Fiske before the curtain at the conclusion of every act. Every member of the cast is an artist, the characters being meritoriously delineated by Mary Shaw, Mary E. Barker, Sydney Cowell, Frederic De Belleville, Forrest Robinson, John Jack, Dorothy Chester, Edith Wright, Anna Velsaire, Frank McCormack, George Trader, and Wilfrid North. The engagement of Mrs. Fiske is for three weeks.

Prince Methusalem, presented by the Castle Square Opera company, with a strong cast of principals, furnishes the entertainment for week at the Grand Opera House, which is crowded to-night to hear the pleasing and tuneful opera. Lizzie Macnichol and William G. Stewart, who have aided the New York company at the American Theatre for several weeks, reappeared in the cast, in addition to Bessie Fairbairn, Anna Lichter, Oscar Girard, A. W. Maffin, F. McKnight, E. N. Knight, Annie Duffy, and a particularly strong chorus. For coming week Madeleine, or the Magic Kiss.

The operatic season of Damrosch and Ellis is over in this city, and has been a pecuniary success, being on a higher plane than the first season. The season of 1898-99 will receive a guarantee fund as usual, the plans being already under way by the committee.

Never Again does not belie its title. "It did not catch on in this city, and it is a gratifying tribute to our intelligent, discriminating public." So says the North American.

John Drew's annual engagement at the Broad Street Theatre was inaugurated this evening with A Marriage of Convenience, supported, according to the programme, by an "all American company." He will be followed Jan. 31 by Souza's The Bride Elect.

The methods of booming a play at certain theatres in the Quaker City through the peculiar system of "benefits" are well known. Secret Service is at the Chestnut Street Theatre in its second week with hopes of filling in four weeks' time. Attraction to follow, Herbert Kelcey and Effie Shannon in A Coat of Many Colors.

Denman Thompson, with the Old Homestead, is always a sure card, opening to-night at the Chestnut Street Opera House for a two weeks' stay. The Circus Girl follows Jan. 31.

The Heart of the Klondike, the latest production of Davis and Keogh, was seen to-night at the National Theatre. It is a realistic illustration of scenes and action on the Yukon, with general exciting situations, effectively enacted

by a good cast. The Sporting Duchess comes week of Jan. 24.

Gilmore's Auditorium, one of the most successful and profitable of all our theatres, is keeping up its record in weekly changes of attractions that amuse the masses. Last week Gayest Manhattan played to large business, and is followed this evening by that lively and amusing farce-comedy, McSorley's Twins, with a large company of excellent entertainers, including Mark Murphy, John T. Tierney, Nat M. Wills, Horwitz and Bowers, Marie Stuart in her famous caricatures, Marguerite Ferguson, Addie Sisters, Mlle. Loretto, Nate Jackson, Gertie Millington, Pansy Arbuckle, Queenie Marshall, with Frank Sadler as musical director. The daily matinees are largely patronized by our best families, and are a source of excellent revenue. Hyde's Comedians, with Helene Mora, come week of Jan. 24.

For the third and last week of Fanny Davenport the programme has been changed to Joan for three performances, with Cleopatra and La Tosca to fill out engagement. The benefit system, so liberally used here, makes a good showing in the way of attendance, but the showing of the actual net receipts is of an entirely different character. In Gay New York is booked Jan. 24 for two weeks with Eddie Foy in place of Walter Jones.

The enterprising management of the Girard Avenue Theatre have succeeded this week in giving a first-class production of Henry Guy Carlton's comedy, The Butterflies, this being its first representation at popular prices. The production drew a crowded house. The members of the stock company deserving of special mention for their acting in this piece are Amy Lee, Emma Maddern, Valerie Bergere, E. J. Bell, and Robert G. Wilson. Carmen for week of Jan. 24.

A Fair Rebel is a good card this week at Forepaugh's Theatre. The stock company, including George Learock and Carrie Radcliffe, offer an effective interpretation of this interesting war play. For week of Jan. 24 The Banker's Daughter.

The Academy of Music is packed to-night to hear the Boston Symphony Orchestra. Lillian Blauvelt is the soloist.

Souza and his band are sure of a welcome reception at the Academy Jan. 21, 22, three concerts.

At the People's Theatre, Thomas E. Shea in The Man-o'-War's Man holds the week and gives a special performance Jan. 20, appearing as Dr. Jekyll and Mr. Hyde. For coming week Al. G. Field's Minstrels are booked.

Dumont's Minstrels have several novelties for this week at their Eleventh Street Opera House—viz., Our Doll Show, Tess of Darbyville, and Get On at the Junction.

All of our local theatres will be represented at the Elks' benefit at the Chestnut Street Opera House afternoon of Jan. 27.

Xaver Scharwenka, the foreign pianist, is booked to make his debut at a matinee recital at the Broad Street Theatre Jan. 25.

Charles Coghlan, in The Royal Box, comes to the Walnut Street Theatre Feb. 7, two weeks. I am in receipt of a handsome lace handkerchief given by the Castle Square Opera company to their patrons at the American Theatre, New York City, as a souvenir. Long may they wave.

John L. Sullivan and his burlesque company, after an absence of several years, come to the Trocadero Theatre in February. John Jack, a time honored Philadelphian, playing Sir John in Tess of the D'Urbervilles, is the nightly recipient of hearty applause for his masterly impersonation.

Standard Theatre, with continuous performances that include drama and vaudeville, present for this week the melodrama Lights and Shadows, with first appearance of Gracie Emmett, aided by stock company. The variety performers are Gertie Cochran, Joe Hardman, Ella Morris, ventriloquist; Parker, magician; Wilson and McIntyre, and De Veaux and De Veaux, musical comedians. The Standard prices, 10, 15, and 25 cents, have attracted large patronage, and it looks as if the present style of entertainment exactly fills the bill for the southern section of the city.

The fire marshal and the chiefs of the various departments to-day commenced their inspection of the various places of amusements. I am told the work will be done in a thorough manner without fear or favor.

Manager William J. Gilmore is doing his own lithographic display work for both the Auditorium and Park theatres, being aided by a handsome illuminated wagon that attracts universal attention.

The Chestnut Street Trust Company that recently closed their doors are the executors and trustees of the estate of the late Israel Fleishman, owner of the Park Theatre. The heirs have made application to the Court for the appointment of another trustee—viz., the Commonwealth Title and Trust Company.

S. FEINBERGER.

#### ST. LOUIS.

Current Attractions—Anti-Theatre Hat Ordinance—Howland's Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 17.

At the Century to-night E. H. Sothorn begins his engagement, playing his latest, The Adventure of Lady Ursula, until the latter part of the week, when The Lady of Lyons and Lord Chumley will be given one presentation each.

The Geisha opened at the Olympic for a week's run last night to a big audience. Mark Smith had the house with him as the Marquis, while Laura Millard as Mimosa invested the role with grace and beauty and sang the solos entrusted to her exquisitely. In fact, the entire company is a strong one.

At Hopkins' Grand Opera House this week, commencing yesterday afternoon, Rip Van

## Theatrical "Trust" Supplement

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Winkle was given, with Harry Jackson as Rip. The Visions of Art, with new pictures, are retained, and for the vaudeville programme the famous Hopkins' Trans-Oceanic Star Specialty company, including Papinta, are the features. Two packed houses filled the theatre yesterday.

The Electrician is the attraction at Havlin's this week, and the theatre was packed twice yesterday, the opening day. The production is splendidly put on, with elaborate scenery and electrical and mechanical effects and a strong company.

Manager McMann has at Piney Ridge as his offering at the Fourteenth Street this week, commencing last night. The plot of the play is exciting and the scenery is handsome and appropriate. The company, which includes many well-known artists, gave a very entertaining performance. The opening last night was largely attended.

Romeo and Juliet was given two strong presentations at the Imperial yesterday. It was put on in an elaborate manner, and the cast was a picked one from the strong stock company. The vaudeville features were Faust Brothers and the Risley Family.

Two big audiences attended the Standard yesterday, the attraction being Rider's Moulin Rouge Burlesques. There was the usual complement of pretty girls. There were a number of startling features in the performance.

Rosemary Conroy Alexander, who was to have sung at the Imperial last week, was taken quite ill, and is at home in this city. She will fill her engagement when her health improves.

An ordinance has been introduced into the City Council imposing a fine on ladies wearing "hats or bonnets, except such skull caps and lace coverings or other small head-dresses as shall not interfere with the view of the stage of persons in the rear." A fine of \$3 is the penalty provided for violation.

Mrs. A. J. Smith, mother of Beaumont Smith, is still in a critical condition and liable to die at any time.

Martin Hayden and Freddie Huke, his wife, came on here Jan. 9 to attend the wedding of Mr. Hayden's sister. After Mrs. Hayden's engagement over the Hopkins circuit she will probably retire from the stage.

"Bud" Mantz has a big audience in attendance at his benefit, which is taking place at the Olympia to-night.

The directors of the exposition have authorized Manager Gamine to visit New York and secure Souza's Band for next year.

W. C. HOWLAND.

#### BALTIMORE.

At the Theatres—Stock Company Returns—Local Topics.

(Special to The Mirror.)

BALTIMORE, Jan. 17.

A Stranger in New York was presented at the Academy of Music this evening. The comedy is in Mr. Hoyt's usual happy vein, and the company, headed by Harry Conner, is one of merit. Next week Otis Skinner, supported by Maude Durbin, will present Prince Rudolph.

The usual immense minstrel audience greeted Primrose and West's minstrel company, which gave an up-to-date performance at Ford's Grand Opera House to-night. The company includes many well-known black face artists, among others Carroll Johnson and Billy Rice. Ezra Kendall is a special feature, his monologue being most successful. Next week Julia Arthur in A Lady of Quality.

The popularity of Manager Albaugh's Lyceum Stock company was demonstrated beyond peradventure this evening, when that organization, after a week's absence, returned to the Lyceum, appearing in Sardon's great play Diplomacy. The cast includes the entire company, each member of which was warmly welcomed. Jennie Kennark made an admirable Dora, and the suavity of Scott Cooper's Baron Stein was charmingly natural. John W. Albaugh, Jr., made an excellent impression as Count Orloff. A Night Off will be presented next week by special permission of Augustin Daly.

The Sidewalks of New York was successfully presented at the Holiday Street by a very capable company. It will be followed by The Woman in Black.

Gayest Manhattan proved a drawing card at the Auditorium. The company is one of the strongest seen here this season, and includes many well-known artists of the vaudeville stage. The Rays in A Hot Old Time next week.

Souza will conduct his famous band in concert at the Music Hall, Jan. 30.

The Kneisel Quartette and Harold Randolph will appear in concert at Music Hall on 18.

Margaret Mills, a clever Baltimore girl, is with Jack and the Beanstalk.

The Geisha did a splendid week at Ford's, closing Saturday night last.

Butler Davenport, of the Lyceum Stock company, was called to New York a few days ago by the illness of his mother. She is to undergo an operation for appendicitis.

Corinne Parker, a Baltimore girl and a member of the Foyer Club, had the part of Nomi, one of the Geisha maidens, at Ford's last week. Her work is pleasing and her fan dance in the first act is very graceful.

An invitation performance of The Charity Ball was given by the Lyceum Theatre Stock company Tuesday night before the members of the Mercantile Club of Philadelphia. A banquet was served and an impromptu reception held. The company returned to the city next day and resumed rehearsals of Diplomacy.

HAROLD RUTLEDGE.

#### CINCINNATI.

Comic Opera, Melodrama, and Other Bills—Souvenirs at the Pike—Notes.

(Special to The Mirror.)

CINCINNATI, Jan. 17.

The triple alliance of Lillian Russell, Della Fox, and Jefferson D'Angelis opened at the Grand to-night in the opera The Wedding Day. The chorus is large and excellently trained, and at times fairly divided honors with the principals. Prices were advanced for this engagement, which will be followed by E. H. Sothorn.

Shall We Forgive Her, headed by Marie Wainwright and managed by Jacob Litt, is at the Walnut this week, where it was given a sumptuous production yesterday afternoon. Miss Wainwright's work is fully up to her high standard.

The Amazons, Pinero's comedy romance, is the bill for the Neill Stock company at the Pike this week. The Stock company has made the same hit that the refined vaudeville did last Winter at the Pike. The versatility of the company is shown from a consideration of the last four plays given—namely, The Charity Ball, All the Comforts of Home, The Social Highwayman, and The Amazons. Last Tuesday evening souvenirs were distributed in honor of the five hundredth performance under the present management.

The Span of Life was given at Henck's yesterday, and will be continued throughout the week. It has been seen here several times, and always draws well.

Brady's Stock company at the Star is acting The Silver King, one of the best melodramas ever written. The popularity of the company is phenomenal, and the standing room sign is frequently displayed.

Rose Sybell's combination is at the Fountain Square this week.

The management of Avery's Museum announces a departure from its ordinary programme, beginning to-day. Instead of a straight variety show, a farce-comedy will be given with specialties interspersed. The stock company will present Wanted, 1,000 Milliners for the Klondike—introducing James C. Flynn, John W. Foster, Thomas F. Williams, Billy Arnold, Lida Gardner, Pearl Hall, Emma Howard, and Katie Quinn.

Souza's Band will be at the Music Hall Feb. 1, and Innes' Band Feb. 7.

Brann, of the Iconoclast, delivered a lecture at the Odeon last Thursday night under the management of M. S. Schlesinger. The lecture was an oratorical gem, and was listened to with rapt attention by a large audience.

WILLIAM SAMPRON.

#### ENGAGEMENTS.

W. F. Canfield has been engaged for The Piney Ridge company.

James T. McAlpin and wife (Dolly Foster) have joined The Pay Train company as comedian and leading soubrette.

William Riley Hatch, with The Pacific Mail.

Eva Selby, to play Sue in Blue Jeans.

Cyril Young, for W. A. Brady's Under the Polar Star company.

Katherine Angus, Marie Doran, and Nellie Callahan, for the Theatre Francaise, Montreal.

Agnes Rose Lane and George Leonard, with The Honor of a Spy.

Marie Vallue, by Mrs. Packard, for W. A. Brady's Anna Held company.

Charles C. Bartling, to play Dudley Barnes, the leading heavy role in The Ladder of Life.

Will Ellsler, as advance agent, with What Happened to Jones.

Cecil Moffit, with Thomas W. Keene. Miss Moffit, who is only ten years of age, will play the Duke of York in Richard III.

Frank Scents, with James J. Corbett, for his new play by Henry Guy Carlton, for character business, joining at Chicago, Jan. 30.



# THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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BROADWAY—THE HUNTERMAN.  
HJOG—THE SWELL MISS FETTERELL.  
COLUMBUS—MY FRIEND FROM INDIA.  
CASINO—THE TELEPHONE GIRL.  
DALL'S—THE HEART WIFE OF WINDSOR.  
HORN HUNTER—WAX WORKS AND CONCERT.  
HOFER—THE CONQUEST.  
FOURTEENTH STREET—AN IRISH GENTLEMAN.  
FIFTH AVENUE—SHORE ACRES.  
GRAND OPERA HOUSE—A WARD OF FRANCE.  
GARDEN—THE ROYAL BOY.  
GARRICK—THE LITTLE MINSTER.  
HERALD SQUARE—THE PRINCE HAD.  
HARLEM OPERA HOUSE—RICHARD HANFIELD.  
HOTT—A NEW YORKER.  
HARLEM MUSIC HALL—VAUDEVILLE.  
IRVING PLACE—THE FLEETWING.  
KENT'S UNION SQUARE—CONTINUOUS VAUDEVILLE.  
KNICKERBOCKER—JULIA MARLOWE.  
KORTER & HALL'S—VAUDEVILLE.  
LYCEUM—THE PRINCESS AND THE BUTTERFLY.  
LONDON—AMERICAN BURLESQUE.  
METROPOLIS—THE GREAT DIAMOND ROBERT.  
MAHATMA—THE RAILLET GIRL.  
METROPOLITAN OPERA HOUSE—DANROCH-ELLIS OPERA COMPANY.  
MIDNIGHT BOWERY—SCHENCK'S COLUMBIAN BURLESQUE.  
MIDNIGHT AVENUE—SAM DEVER'S COMPANY.  
OLYMPIA—WATSON SISTERS' BURLESQUE COMPANY.  
PASTOR—CONTINUOUS VAUDEVILLE.  
PLEASURE PALACE—VAUDEVILLE.  
PROCTOR'S—CONTINUOUS VAUDEVILLE.  
PROFESSOR—HUMANITY.  
SAM T. JACK'S THEATRE—BURLESQUE.  
STAR—HOGAN'S ALLEY.  
THIRD AVENUE—A HINNED GIRL.  
WHELAN AND FIELDS—POUNCE CAPE.  
WALLACE'S—THE GIRL FROM PARIS.

## TO CORRESPONDENTS.

Correspondents of THE MIRROR are requested to note that Saturday, Feb. 12, and Tuesday, Feb. 22, are legal holidays, and to forward their letters for the numbers of THE MIRROR to be dated Feb. 19 and Feb. 26 one day ahead of their regular time of mailing, as it will be necessary for the paper to go to press earlier than usual for those weeks.

If the prominent members of the Lambs' Club really purpose to lift a mortgage on their handsome new club house by a week's tour in burlesque and individual specialty, there is no doubt that they will succeed. If the mortgage were twice as heavy as it is, it would take wings under their inspiration—or rather their professional aspiration—and this in spite of a local newspaper's illustration of the Lambs in parade in the guise of minstrel pedestrians with that confused order of march that defeats the desire to "count 'em."

A CHICAGO dramatic writer, in an article based on the failure of one stock company in that city and the disbandment of another at an outlying theatre in this city, erroneously described by him as "located in the heart of fashionable New York," declares that "stock companies are not wanted." This Chicago writer ought to overhaul and make notes of current theatrical information. There are twice as many stock companies prospering in various cities of the country as there were a year ago.

THE Boston Cadets, whose amateur work on the stage is noted beyond the confines of that city, have played to some purpose beyond mere amusement. The profits of their productions have enabled them to build and furnish an imposing armory, proving their business ability as well as their cleverness as players.

## NOT WANTED.

It is not probable that the Legislature of New York would pass a bill to legalize dramatic performances in this State on Sunday even if the legitimate and directly connected influences against such a measure had not joined in opposition. Whatever sins succeeding Legislatures may have to answer for, it may be said that, outside of the domain of professional politics, no annually-gathering body of law makers and law-amenders for this State will fly in the face of the everyday sentiments that actuate the leavening mass of the State's population. This innovating idea of an accidental politician, even though it may be inspired by managers of queer amusement, has no possibility of crystallization into law in this commonwealth.

This idea of Sunday theatres no doubt had origin in the mistaken notion that, because certain peculiar "shows" in New York have escaped authoritative ban on week days, there is a general demand for the license in entertainment at all times that the failure to limit such exhibitions might argue. The fallacy of this notion would be disposed of by the ultimate disapproval of such "shows" by the public, even if it were not sooner discouraged by a vote on the bill now before the Legislature.

THE MIRROR has steadily and consistently opposed Sunday theatres, not so much with reference to the traditional devotion of that day to religious observance as on the ground that the actor has rights of rest and recuperation in common with his fellow citizens. Persons of other vocations and professions are permitted at least one day in a week for themselves. The actor is as good as his fellows in life, and is entitled to consideration on this score. If he acts for six days, certainly he ought to be permitted to rest on the seventh.

The attempt to legalize Sunday theatres newly calls attention to influences in the theatre of to-day that are working evil in other directions. Perhaps by and by the attention of the law makers will be invoked for the suppression of things in the theatre that an alien spirit of license has exploited of late. Yet be this as it may, it may be depended upon that there will be no authorization of theatrical performances on Sunday in this State.

## A REFRESHMENT.

THE Westminster Gazette recently printed an interview with Sir HENRY IRVING, who was asked to give a watchword for the stage for the New Year. IRVING said: "My 'watchword,' as you term it, must needs be an old one—an old ideal. It is the one word—Health. It is of all things essential that we keep our drama sane, and sound, and sweet and wholesome. For my part, I can say that I have always endeavored never to produce or take part in any play that a young fellow might not take his sweetheart or sister to see."

At the moment, this comes like a refreshing breeze to dissipate the bad odors with which recent productions in this city have impregnated the air. "Art is long and time is fleeting." It is reassuring to realize that there are still potent men in the English-speaking theatre who have high aims and who adjust their operations to those principles which always live in good esteem. And it is comforting to the lover of the theatre to think that the names of such men will be blessed in that future which will furnish nothing but contempt and curses for the mercenaries who, contemporaneously with these men, sought to debase the stage for money.

It is surely, as IRVING says, of all things essential that the drama shall be kept sane, sound, sweet and wholesome. All praise to this man, the most conspicuous actor and manager of his age, who has permanently honored the theatre while winning high honors for himself, and who will live revered in the annals of the stage forever hereafter.

In his argument in the case of DUBOY against the editor of the *Revue des Deux Mondes*, Paris, already noted in THE MIRROR, the lawyer of the plaintiff, who was the author of *Frédégonde*, which was unfavorably noticed by that paper, said: "In his provincial and juvenile innocence my client applied to the *Comédie Française* to have his piece played. The door was opened to him immediately—that is to say, after four years of waiting; to wait but four years at the *Comédie Française* is to be received immediately." A statement which ought to inspire in dramatic authors of every land the one characteristic the want of which so militates against success—patience.

"THERE is a very distinct inclination in America to return to the stock company system. This is an experiment that will be watched with great interest in the English theatrical world," says the *London Stage*. And it may be added that it is watched with at least equal interest in America.

## PERSONAL.



NIELSEN.—Alice Nielsen, prima donna of The Bostonians, has made a pronounced success wherever she has appeared. Her Yvonne in *The Serenade*, in which character she is pictured above, is a most charming impersonation, dramatically as well as vocally.

HART.—W. S. Hart will make his first appearance in New York as a star, at the People's Theatre on Jan. 31, beginning then the twenty-seventh week of his starring tour. The Man in the Iron Mask will be the bill for the entire engagement.

JEFFERSON.—Joseph Jefferson discussed the drama last Thursday evening in this city before the Nineteenth Century Club. Marguerite Merington and Frank Danrosch also spoke.

SEIDL.—Anton Seidl received last week a tempting offer to conduct opera at the Stadt Theatre, Hamburg.

IRVING.—A temporary affection of the vocal chords and consequent loss of voice prevented Sir Henry Irving's appearance in his play, *Peter the Great*, Jan. 10 at the Lyceum, London. His son, who is also the author of the piece, played Sir Henry's part creditably without rehearsal.

BARRYMORE.—Ethel Barrymore, now a member of the London Lyceum company, according to cabled reports is betrothed to Laurence Irving, son of Sir Henry Irving and author of *Peter the Great*, the current London Lyceum play. The wedding will occur, it is said, at Easter-tide.

KIPLING.—Rudyard Kipling is said to be preparing for Olga Netherole a new dramatization of his novel, "The Light that Failed."

NORDICA.—Lillian Nordica sang for the first time the role of Brunhilde in *Die Gotterdammerung* at Philadelphia last Tuesday, with the Danrosch-Ellis Opera company.

RITCHIE.—Adele Ritchie, in fulfillment of her announced intention, has gone to Paris to study music with Sbriglia.

DEAN.—Tunis F. Dean, business-manager of the Baltimore Academy of Music, who has been seriously ill with pneumonia for several weeks, has recovered his health and is at his desk again.

BEHRENS.—Charlotte Behrens was taken ill on Jan. 5 at Port Huron, Mich., and the dates of Robert Mantell's company were canceled for the remainder of the week. Miss Behrens was able on January 10 to reappear at Toronto.

HELD.—Anna Held will appear, it is said, next week at the Amphion Theatre in a new farce-comedy in which her songs will be introduced as they were in *A Parlor Match* upon the occasion of her American debut.

BURT.—Laura Burt and her mother will sail to-morrow (Wednesday) on the steamship *New York* for London, where Miss Burt will appear as June in *Blue Jeans*.

BROWN.—Colonel T. Allston Brown is at work upon the prodigious task of rearranging his famous scrap books, covering thirty years and more of dramatic history. The countless clippings are being transferred to large new books, and a new, improved index is under way.

LAMSON.—Ernest Lamson, until recently leading man with Stuart Robson, and formerly with James A. Herne, is in the city. Mr. Lamson's work as the ungrateful son in *The Henrietta* was excellent. He will probably go into vaudeville.

GREY.—Katherine Grey is seriously ill at a private sanitarium in this city.

WESTON.—Mr. and Mrs. Frank Weston (Effie Ellsler) are still gold hunting in Colorado, where Mr. Weston's mining interests are chiefly located. He has lately added to his claims a mine in the Klondike.

ROBERTSON.—Forbes Robertson and Mrs. Patrick Campbell will visit Germany, opening at the Royal Opera House, Berlin, on Feb. 27, presenting, in English, *Hamlet*, *Macbeth*, and *The Second Mrs. Tanqueray*.

GROSSMITH.—Weedon Grossmith, who is resting on the Riviera, is arranging a benefit performance for the English Hospital at Nice.

FARREN.—Nellie Farren, who is poor in health and in purse, will soon enjoy a great testimonial performance at the London Gaiety Theatre, the scene of her histrionic triumphs in burlesque.

KIDDER.—Kathryn Kidder is recovering from the illness which brought her tour to a close. It is improbable that she will retire from professional work, as announced in some of the newspapers, although she has not yet formulated any definite plans.

George H. Leighton, during a portion of last year, was authorized to represent THE MIRROR as a solicitor of advertising. He has had no authority since January 1, 1898, to represent THE MIRROR in any way. THE MIRROR has no representative on the road in any capacity, and managers or others who may be approached by any person other than a regular local correspondent claiming authority from this paper will confer a favor by reporting the fact to THE MIRROR.

## THE AGE OF WILLIAM TERRISS.

There seems to be some doubt, says the *London Era*, as to the exact age of the late William Terriss. The brass plate on his coffin stated that he was forty-nine. It is affirmed, however, that he was born at 7 Circus Road, St. John's Wood, on Feb. 20, 1847, which would make him nearly fifty-one. Fred Craven confirms this statement, after having inspected the Bluecoat School registers, which give the date of William Terriss' birth as Feb. 20, 1847. He entered Christ's Hospital on April 4, 1864. The register adds: "Having had leave to visit his friends for the Christmas vacation, his mother, who resides at 6 Bedford Buildings, Park Road, Clapham, has by letter, dated Jan. 10, 1887, signified her intention of removing him from the school, and has returned his clothes accordingly."

## "MAD ARCHER" INSANE.

Richard Arthur Prince, otherwise known as "Mad Archer," the murderer of William Terriss, was on last Thursday tried in the Old Bailey, London, and adjudged insane. The verdict was the result of expert testimony. After the jury returned the prisoner attempted to make a speech, but was checked by the Judge. He then thanked all concerned, at which some applause was started and immediately suppressed. The murderer will be detained as a criminal lunatic during Her Majesty's pleasure. Prince was indicted on January 10.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

S. New Haven, Conn.: No, the amount you mention would not be sufficient capital to open a vaudeville theatre.

M. V. F. S. B., New York city: A wins. Henry K. Dixey appeared in Adonis in 1864 and in The Seven Ages in 1868.

INQUIRY, Lansing, Mich.: 1. No, De Wolf Hopper never used a live elephant in *Wang*. 2. Alfred Klein was the original Peep in *Wang*.

H. B. P., Roxbury, Mass.: The actor you refer to is still in England, we believe. A letter addressed to The Stage, London, England, would probably reach him.

MRS. T. RICKETTS, New Rochelle, N. Y.: We don't know what company she is with this season, but a letter addressed care of THE MIRROR would probably reach her.

H. D. CLARK, Kansas City, Mo.: There has been no play of that name produced on the New York stage, nor is there any play with that title in the "List" of the American Dramatists' Club.

J. O. B., Hamilton, Ont.: A Bunch of Keys was played in New York in March, 1883, after it had been played for a short time on the road. A Parlor Match was not produced till September, 1884.

N. BEHRMAN, Chicago, Ill.: The bamboo bells are made of pieces of bamboo of different sizes to correspond with the notes of the scale. They can probably be obtained from any large dealer in musical instruments.

M. B. D., Syracuse, N. Y.: Effie Shannon played the role of Bess Van Buren in The Charity Ball when the play was produced at the Lyceum Theatre, New York, in November, 1889. We have no record of the other actress you refer to as having played Bess with the Lyceum Theatre company.

R. A. HARRIGAN, Palestine, Tex.: 1. President Douglas Taylor, 333 West Twenty-second Street, will inform you concerning the Dunlap Society. The membership is limited and there is a large waiting list. 2. Retired players are eligible membership in the Actors' Fund. 3. Apply to Brentano, Union Square, New York city.

G. Y. St. Louis: 1. Snowball is included in the American Dramatists' Club list of manuscript plays which professional companies cannot produce without authority from the author, agent or owner. It is published for amateurs by Samuel French, 26 West Twenty-second Street. 2. Files in the Web, also published by Samuel French, is public property, we believe.

MRS. GEORGE H. AMES, Portland, N. Y.: Joseph Hutton's dramatization of "The Scarlet Letter" was produced at Daly's Theatre on Sept. 12, 1902. George Parsons Lathrop wrote the libretto of the operatic version of Hawthorne's romance that was originally produced at Boston on Feb. 10, 1890. Both productions were fully noticed in the daily and weekly press.

N. H., Hamilton, Ontario: 1. You can enter a title for a copyright in this country, but it is of no value unless the copyright is perfected by forwarding two printed copies of the book, play or musical composition to the Librarian of Congress. 2. You can secure a certificate of copyright on a typewritten manuscript of a libretto, but it would be more advisable to have it printed from type if you can afford it. 3. We would advise you to supply two printed copies to perfect your copyright on a short musical composition. In the case of an entire operatic score, it would be more advisable to protect said score under the common law instead of the copyright law, unless you can afford the expense of having the entire score printed.

MIRROR READER, Providence, R. I.: 1. Harry R. Murdoch was born in Boston, Mass., Aug. 19, 1845. 2. He perished in the fire of the Brooklyn Theatre in December, 1876. 3. He began acting in minor roles when he was about seventeen years old. He played the Duke of Buckingham to the Richard III. of Junius Brutus Booth in 1865. After that he played in various stock companies, especially in Boston. 4. He was a member of the Union Square Stock company at the time of his death, and was playing Pierre in The Two Orphans the night of the Brooklyn Theatre fire. 5. He was not married. 6. He played Jerry Dowderry in A Flash of Lightning when it was produced in New York in 1868. Hector Placid in the Chicago production of Les Astray, Armand in the Camille of Clara Morris, and was the original in Boston of Charles Middlewick when Our Boys was first presented in that city.

A. B. S., New York city: You ask for a brief biographical sketch of Alfred Ayres. Here is one furnished by Mr. Ayres himself: Alfred Ayres was born in the woods of Summit County, Ohio—in the neighborhood that has produced the majority of the great men of our day—some time during the second quarter of the current century. He began killing rattlesnakes and going to school in a log schoolhouse at the age of four. He continued his education in Cleveland, Oberlin, Paris and Berlin. He was abroad for six years. He has written some educational books, and has been a successful player, appearing under various names. He has some reputation as an orthopedist, a verbalist, a grammarian, an elocutionist, and as a critic. Much more than he deserves. His distinctive characteristic is modesty, a virtue that he owes to the recollection of the stupid things he has done and of the stupid things he has tried to do, but, happily, was unable to do. As a player he is best known as a personator of Shylock.



## THE USHER.



THE MIRROR's comprehensive exposé last week of Paul Potter's plagiarisms in *The Conquerors* revealed a state of affairs that it would seem could not be worse when viewed from the standpoint of literary honesty.

But it now develops that the whole story of conscienceless flouting was not told in that particularly interesting article. An additional chapter is furnished in this number of *The Mirror*, wherein it is disclosed that Mr. Potter was not content with robbing Guy De Maupassant of "Mlle. Fifi," but that he has stolen the material of another short story by that brilliant writer in order to provide a portion of the underplot of *The Conquerors*.

This particular steal, while less considerable in its proportions than that of "Mlle. Fifi" and *La Haine*, is equally direct and equally reprehensible. It is gauged by the question of relative intrinsic importance it rates as petit larceny compared with grand larceny.

As the works of Sardou and Maupassant are copyrighted in England steps are to be taken to prevent the unauthorized use of their material in the projected production of *The Conquerors* in London. If Sardou and Maupassant are cut out, there will not be enough left of Mr. Potter's play to furnish more than a vaudeville sketch.

Despite the successive discoveries of Mr. Potter's plagiarisms, it must not be imagined that his dramatic crazy-quilt does not contain some features to which the "author" may honestly lay claim.

The action of the play occurs the day after the battle of Sedan—Sept. 3, 1870. In the first act, between intervals of Maupassant and Sardou, one of the Prussian officers quotes from "The Heathen Chinese." Bret Harte's famous verses appeared first in 1869 in *The Overland Monthly*, whereupon the Prussian must be credited with an unusual familiarity with American magazine literature.

These remarkable soldiers are up in Long-fellow, too. To show off their knowledge of cis Atlantic poetry or possibly to illustrate Mr. Potter's original ideas of local color, one of them blithely recites:

—And the cares that infest the day  
Shall fold their tents like the Arabs,  
And as silently steal away.

The Prussian and Breton vocabularies are astonishingly rich in Yankee expressions, according to Mr. Potter. References are made to a "shiveree," while "skedaddle" is used as a delicate literary touch.

Asked a question calling for an affirmative response, one of the personages answers "Sure!" The leader of the Dinan singing society in the tavern observes that "We're full," while the inn keeper informs the Prussians in true Manhattan saloon keeper fashion that "No drinks are served to night."

But these original little anomalies invented by the ingenious Mr. Potter are not more absurd than the vocal waltz sung and whistled by the peasants in the second act. If that waltz was composed by Mr. Furst, he must have drawn his inspiration from somewhere near the Danube, for it is distinctly Viennese and is no wise characteristic of Brittany.

Altogether, *The Conquerors* is about as ridiculous and illogical a mosaic as has ever been seen on the metropolitan stage. Were it not for its unsavory reputation, its tenure would be brief, indeed.

The manager who produced this play, by the way, while loquacious enough respecting most matters, has remained singularly silent on the subject of Mr. Potter's proved plagiarisms. How he will explain things to the French dramatic authors with whom he has business relations, and who are likely to resent the misuse of their compatriots' products remains to be seen.

As *The Mirror* predicted a public discussion of the debauchery of the stage has been precipitated by the climax reached in *The Conquerors*.

The *Journal* and other influential daily newspapers here and elsewhere have opened their columns to the views of prominent men, with the result that a torrent of indignant protest and rebuke has broken loose.

It is a fitting time to thresh out this question, and it is well that men representing the intelligence and morality of the public shall call a halt on the handful of men that are debasing the theatre and covering it with odium.

I am glad to see that in this tumult the rights of the stage and the claims of art are not lost sight of. It is not simply the effect of libidinous plays upon public morals that must be considered—it is also the fair fame of the theatre and of those that respect and uphold it that must be taken into account.

There are many to guard the public from debasement, but there are few to defend the drama from the degrading acts of some of those that serve under its banner.

The stage will exist and will prosper when these traitors to their sacred trust are moulder and forgotten; but we must not forget that it is the present duty of all honest and decent followers of the stage to maintain its high character and save it from the mire toward which its enemies are dragging it.

The Actors' Fund has received a contribution under curious circumstances. It came in a letter which read as follows:

TOLEDO, O., Jan. 10, 1898.  
I beg to enclose the accompanying order for \$5 for the Actors' Fund from a few professional friends in Toledo, who, being favored occasionally with passes to the theatre, desire to forward their mite to the actors' charity.

The contribution was collected in Toledo; the letter was written on the letter-head of a Toledo hotel, and the money was sent from Louisville. The Fund desires to acknowledge the gift through *The Mirror*, as there is no way of identifying the sender and thanking him personally.

There is a good deal of mystery as to the Harburger bill introduced at Albany according to *The Mirror*'s forecast. Nobody appears to be behind it and nobody appears to be advocating it. On the other hand, the profession, the press, and the public are against it.

Managers interviewed on the subject give views that might naturally be expected, according to their individual interests.

The managers who offer dramatic entertainments of a kind that would not draw the Sunday night crowd disapprove of the measure and virtuously plead for a continuance of the traditional American Sunday.

The managers who present light and airy bills or blood-curdling melodramas or vaudeville shows are a unit in favor of Mr. Harburger's bill. They speak of "liberality" and they want to see a Continental Sunday here with everything wide open.

Of course they do. But the actors have no wish either to lose their day of rest or to place themselves in an attitude of defiance to the ideas of the conservative element of the population.

*The Mirror*'s views on this subject are well known through frequent editorial expression. I think there is little probability that the offensive bill will pass the Legislature, but if it should go through the Governor may be relied upon to turn it down.

## THE TRUTH ABOUT CLEMENT SCOTT.

Echoes of the Clement Scott interview in *Great Thoughts* continue to reach New York from London. The *Era* of Jan. 8 contains an editorial on the subject, which says: "It is not easy to discuss in cool blood such a farrago of folly and inconsistency."

The *Era* tears the critic's statements to pieces, and then bluntly observes: "What we are entitled to inquire is, has Mr. Scott approached the virtuous and intellectual women of the stage for purposes of self-improvement and artistic sympathy, or have his advances been made for other purposes entirely?" The *Era* refers, in answering this question, to a volume of verses by the late Selina Delaro, published in New York, which includes one that is credited to Clement Scott, and which the actress prefaces with the remark that she returned them on discovering that they had been already forwarded to every woman of her acquaintance. These verses were of an erotic flavor. "We leave our readers to form opinions," says the *Era*, "as to the intention or purpose with which such verses as these are addressed to opera bouffe actresses by an influential dramatic critic."

The London *Stage* of Jan. 6 also contains a leading editorial on the subject of Mr. Scott's libels, the substance of which is that it will be a loss of dignity for the profession to deal specifically with assertions of this character or to take steps against their author.

*The Mirror* is informed from what it believes to be a reliable quarter that Mr. Scott's ill humor, which caused him to slander the women of the profession, was due to a severe attack of jealousy. It seems that Mr. Scott fell desperately in love with an amateur actress of some ability about a year ago. His influence was the means of securing her a position in one of the best London stock companies. She lost that position on account of the jealousy of some of her associates of the company, excited by the continuously favorable notices of her work that she received from the pen of Mr. Scott, who evidently had set his mind upon making a career for this young actress.

She was immediately engaged at an opposition theatre, where she received more important parts than formerly. A short time after her new engagement, during a performance one evening, Mr. Scott was admitted at the stage-door, and in crossing the stage behind the scenes, on his way to the actress' dressing-room, he discovered her with the juvenile man in an attitude of tokening a disregard for conventionalities. Mr. Scott was indignant, but the young woman told him he had no right to interfere, and that she did not care for him because he was too old. Thereupon Mr. Scott left the theatre. Next day it was noised abroad that he had been heard to utter remarks detrimental to the character of all actresses. He was then interviewed by *Great Thoughts*, with the result that is known.

If this story be true, and it is common gossip among actors in London, the motive of Mr. Scott's assault upon the women of the profession is made clear.

## TREASURERS' CLUB BENEFIT.

The Treasurers' Club, an organization composed of the owners in the various theatres in this city, will give the annual benefit for its relief fund on Feb. 6 at the Broadway Theatre. Among those who have volunteered to appear are Ernest Neyer and his Seventh Regiment Band, Victor Herbert, Naban Franko, Joseph O'Mara, of the High ayman company; James and Bonnie Thornton, Charles A. Bigelow, of the French Maid company; Lizzie Derions Daly, Sciarretta, Neapolitan Quartette, Julius P. Witmark, and Fred Solomon, of The Ballet Girl.

## PAUL POTTER'S PLAGIARISM.

Another Steal from De Maupassant Disclosed—*The Conquerors* a Patchwork from the Works of Noted Authors.

Paul M. Potter discounts too generously the relative ignorance which is the common lot of mankind. Not content with laying hands upon Guy de Maupassant's "Mlle. Fifi" and Sardou's *La Haine*, he has filched another short story of the former writer, entitled "Deux Amis." He has used the episode for two scenes of *The Conquerors*. This short story can be found in the same volume that contains "Mlle. Fifi."

Maupassant tells in "Deux Amis" how, during the siege of Paris, two peaceful Paris tradesmen, ardent devotees of the gentle art of angling, obtained a permit from a French commander they knew to pass the French lines to go fishing on the banks of a small island in the immediate vicinity of the besieged city. They were given the countersign or password of the day. As both were enjoying once more the happiness of landing a number of fish, they were suddenly surrounded by Prussian soldiers and were dragged before an officer.

Mr. Potter's Rosignol and Merle are also tradesmen and incorrigible fishermen. They, too, are ready to risk their lives for a brief enjoyment of their favorite sport. The Prussians have forbidden the inhabitants of the Grandpré village to go fishing, for what reason Mr. Potter fails to say. However, no one will be cruel enough to lay this fault at his door. The French author ought to be called to task for neglecting to furnish one.

Rosignol and Merle are haled before the Prussian General and his staff. They are taken for French spies, as are Maupassant's Morrisot and Sauvage. In these scenes the General's lines, it is hardly necessary to say, are taken from the mouth of Maupassant's Prussian officer. In both cases the tradesmen are condemned to be shot unless they consent to disclose the password.

Potter's Merle and Rosignol are supposed to have received a watchword from the Baron Grandpré, a French spy. In the story, as well as in the play, the tradesmen refuse to betray their country. Then the Prussian officer takes one of the men aside and offers him his life provided he speaks. The patriot asserts itself in the peace-loving bourgeois and he refuses. Both men are condemned to be shot. They shake hands in a supreme adieu, and one of them wipes away a tear, as he looks lovingly at the string of fish they have caught, and that a Prussian soldier holds in his hand tantalizingly. The incidents in the play follow the order of events given by Maupassant.

The movements of Maupassant's personages are amply described and closely reproduced in the "business" of Potter's characters. The Prussian General ends the scene at the Empire with the remark: "It is the fishes' turn now," and he orders them for his breakfast. These words are identical with those pronounced by the Prussian officer at the close of the Maupassant story.

This is the third detected source from which Mr. Potter has filched material for *The Conquerors*. *The Mirror* was informed yesterday that the "squirrel" comedy scene in the third act has been taken bodily from an old German piece. This branch of the brazen plagiarism will be duly investigated.

It has come to our knowledge since *The Mirror*'s exposure last week that Maupassant's "Mlle. Fifi" was dramatized by Oscar Méténier, and was produced in Paris at the Théâtre Libre on Feb. 10, 1896. This one-act play was presented in spite of the interdiction of the police. Interference was prevented by a subterfuge, the curtain not being lowered between the first play and "Mlle. Fifi." From this dramatization Mr. Potter is said to have transferred the first act of *The Conquerors*. If that be true, he is not entitled even to the credit of having arranged Maupassant's story for the stage.

## NEW MANAGERS IN WASHINGTON.

Joseph E. Luckett and W. J. Dwyer have secured a lease of the Columbia Theatre in Washington. The term of the lease is ten years, and the annual rental is \$12,000. Messrs. Luckett and Dwyer have furnished *The Mirror* with the following comprehensive statement of their plans:

We shall pursue an independent policy that is we shall do our own looking. We shall book first class attractions and will do business direct with managers of attractions. We intend to make the Columbia one of the leading theatres of the country. Our financial backing is composed of a company of well known Washington business men, and we are directly interested with them. The Columbia is a modern, up-to-date playhouse, situated in the heart of the city.

A number of first-class attractions have been booked already by the new management. Mr. Luckett was formerly co-partner of the Columbia Theatre, and he has been prominent in Washington theatricals for ten years. He and his partner, Mr. Dwyer, are deservedly popular. The latter is well known as a journalist. He was formerly connected with the *United Press*, and is now the proprietor of the *Bulletin*.

## SPECULATORS DRIVEN FROM THE STAR.

William T. Keogh, one of the managers of the Star Theatre, had an unpleasant experience Thursday night in trying to prevent ticket speculators from carrying on their business. Mr. Keogh and Policeman Walter J. Ballinger fixed their attention on one John Morrison, who seemed especially importunate, and ordered him to move on. Trouble ensued and the manager was struck in the back of the head by Morrison. At the police court the speculator had no defense to offer for his conduct, and was fined the usual amount.

## CHANGE IN MANHATTAN DENIED.

It was reported last week that Manager Woodhull intended to give up the Manhattan Theatre. The newspapers published confirmation of the rumor from different sources. Mr. Woodhull was quoted as saying "I am now listening to a proposition, but as yet nothing has been done." To a *MIRROR* man yesterday he emphatically denied this. "You can say that there is no truth in the story of a change," he said.

## PROFESSIONAL DOINGS.

Mamie Forbes played Ruth in *The Girl from Paris* at Lawrence, Mass., and Manchester, N. H., at short notice, replacing Anna Buckley, with marked success.

C. E. Culver closed on Jan. 3 as business manager of A Stag Party, and joined Sutton's Tennesseans in a similar capacity.

The Woodward-Warren company will close their season on Jan. 29 at Birmingham, Ala.

Anna Held is said to be prospering on her tour of the New England cities. After short engagements in Boston, Brooklyn, Washington, and Pittsburgh, she will go South as far as New Orleans, and will finish her tour at Kansas City, Mo., early in May. Brady and Ziegfeld may star Miss Held in a French musical comedy next season, and they will probably be jointly interested in a number of foreign novelties which Ziegfeld will secure in Europe next Summer.

T. Henry French has received a letter from Mrs. Frances Hodgson Burnett thanking and commending him for his work in hunting down play pirates.

Charles K. Harris, the author of "After the Ball" and "There'll Come a Time," was in town last week on business. Mr. Harris is a resident of Milwaukee, where he has built two residences and a publishing house from the proceeds of his songs.

J. J. Rosenthal arrived in town yesterday to organize a second company to play *What Happened to Jones*.

Joseph Callahan has starred the past three seasons in *Faust* and *The Lost Paradise*. He is now at liberty for leading business, and will accept stock or combination engagement.

Hugh M. Lomar and Marie Adair, of Wilson and Lomar's Comedians, were married at Milledgeville, Ga., Jan. 10.

Ella Bailey Robertson has joined the Ethel Tucker company.

Litz and Davis' She, which closed on account of the illness of Sarah Farley-Davis, leading lady of the company, will go out for a Spring tour in February.

A Railroad Ticket opened to the capacity of the Grand Opera House, Boston, Jan. 10. Boston being Burt Haverly's home, he was given a rousing reception, and received many flowers. The play will be seen at the Star Theatre in February.

George Estes, formerly assistant treasurer and stage-manager of the Miller-Simon-Wallace company, has severed his connection with that company, on Jan. 15, at Wilson, N. C., to assume the management of a hotel at Thousand Islands.

Howard Powers and Dolly Theobald are succeeding in their new act, *The Girl from Kentucky*.

Ernest Lamson arrived in town last Sunday after spending Christmas at home for the first time in several years.

The roster of the company of Durno, the magician, is as follows: Murray and Davis, managers; Durno, Mattie Edyle Bowen, Gertrude De Spain, Professor G. R. Sangulia, director; George McCoy, assistant; R. M. Masters, electrician; F. A. Masters, properties; F. E. Taylor, assistant.

A. W. Cross arrived in the city last Friday from Burlington, Vt., where Mora closed because of her serious illness. Mr. Cross will remain here to arrange for the tour of D'Ormond and Agnes Fuller, under his management, next season.

The Heart of Maryland will be produced at the Adelphi Theatre, London, by a company largely composed of members of the original American cast.

The Morris Wheelmen, three hundred strong, attended the performance of *The Highwayman* last night at the Broadway.

Eleanor Falk has resigned from *A Stranger in New York* company and is now at her home in this city.

Chimmie Fadden will close on Jan. 22 at Jersey City under direction of Jacob Litt. The company will reopen Jan. 24 at Elizabeth, N. J., under management of Owen Ferree. John R. Furlong and Co. are the new proprietors. The same production and same company seen under Mr. Litt's management will fill out the season.

The Tarrytown Widow, Charles T. Dasey's comedy, resumed its tour at Stamford, Conn., on Jan. 12, under the direction of D. W. Truss and Co. The company includes Otis B. Thayer, Virginia Stuart, Jessie Charron, William Yearwood, Edwin Brewster, Frank Dean, W. H. Muller, Nat B. Cantor, Patti Henri, Clara B. Dickey, Mamie J. Owen, Roland G. Fray, business manager; George W. Miller, acting manager, and Henry Avery, musical director.

Albert Gran is negotiating to enter the vaudeville ranks in conjunction with a prominent star. The engagement will be for six weeks only, when he starts for his native country, Norway, where he will appear in several of the Ibsen plays. After filling these engagements he will return to America in the Fall.

Charlotte Deane has closed with W. A. Brady for the Anna Held and The Cat and the Cherub company. Miss Deane will play in the one-act curtain raiser, *Others*. The company is now in rehearsal, and will open at the Amphion, Brooklyn, next Monday night.

Harley Merry writes that Cuba's Vow, despite the wretched weather, turned people away at Allentown, Pa., last Saturday night, and that before 7 o'clock the management was compelled to open the doors, so great was the crush. Mr. Merry adds that during the performance considerable feeling was manifested by a party of Spanish students from Bethlehem and a number of Cuban residents, the Spaniards hissing the Cubans applauding the various incidents, but that it was very evident that the Cubans had the sympathy of the greater part of the audience.

Last Saturday afternoon Charles Kent recited S. Bertram's poem, "Woman," previous to his lecture on "Be Ever Womanly," before the members of the Advance Thought Exchange.

Wiedemann's Comedians have secured from Lee J. Kellam the rights to Little Miss Thompson, That Naughty Kid, and A Soldier's Sweetheart, and from Howard and Doyle, Our Strategist, all of which will be added to their repertoire.

Billy Williams, the old-time minstrel, was a caller at *The Mirror* office last week. Some one has confused Mr. Williams with Billy Williams, a comedian, and he wants it understood that they are not the same. Mr. Williams, the minstrel, is at present in Middletown, N. Y., with his wife, who is ill. He was a prominent member of many of the old minstrel troupes.



## AT THE THEATRES.

## Daly's—The Merry Wives of Windsor.

Revived Jan. 11.

Sir John Falstaff  
Fenton  
Master Shallow  
Abraham Slender  
Francis Ford  
George Page  
Sir Hugh Evans  
Doctor Cains  
Host  
Ancient Pistol  
Corporal Nym  
Bardolph  
Robin  
Simple  
Rugby  
Miss Page  
Anne Page  
Miss Quickly  
Miss Ford

George Clarke  
Neil McCay  
Edwin Varrey  
Wilfred Clarke  
Charles Richman  
John Craig  
Herbert Gresham  
Tyrone Power  
Sidney Herbert  
William Haseltine  
Hobart Bosworth  
Little Vergie  
Tom Hadaway  
George Wharnock  
Catherine Lewis  
Lettice Fairfax  
Mrs. G. H. Gilbert  
Ada Rehan

On Tuesday last Augustin Daly presented at his theatre The Merry Wives of Windsor, it being the second in his series of revivals of old comedies. Needless to say, his house was filled with an audience of regular and new patrons.

The comedy was presented with the care and attention to detail that marks all of Mr. Daly's efforts. The scenery, painted by Henry E. Hoyt, was delightfully pretty. The incidental music, from Nicola's opera, Falstaff, had been arranged skillfully by Frederic Eckes.

Considerable revision had been made in the lines, the coarser ones being omitted without robbing the comedy of any of its humor.

While Mr. Daly's company always does capable and intelligent work, it is not seen to its usual advantage in the present production. The role of Sir John Falstaff is in the care of George Clarke, and though Mr. Clarke's reading was good he lacked the heartiness, bluntness, and unctious of the fat knight.

Ada Rehan's Mistress Ford is not equal to her Katherine or her Rosalind. Miss Rehan played the part in a sort of hysterical-emotional manner, and infused into it but little of the comedy spirit.

Catherine Lewis was exceedingly good as Mistress Page, her work being at all times satisfactory. Mrs. G. H. Gilbert, though not at all what the real Mistress Quickly would have been, was delightfully sweet and quaint. The well-known applause she received was long and sincere.

Charles Richman seemed hardly suited to the part of Ford, while John Craig as Page was highly commendable.

The most artistic and pleasing work was done by Wilfred Clarke as Slender and by Lettice Fairfax as Anne Page, both of whom fitted perfectly into the picture. Miss Fairfax is a valuable addition to the Daly company. Joseph Herbert somewhat overdid the part of Dr. Cains, and Herbert Gresham as Sir Hugh Evans was out of his element. Edwin Varrey's Shallow was of the excellence that has marked his work always. Tyrone Power as the Host of the Garter, Neil McCay as Fenton, and Sidney Herbert, William Haseltine, Hobart Bosworth, Tom Hadaway, and George Wharnock were satisfactory in their various roles.

The dance, with electrical effects, in the Heron's Oak scene, in the last act, was very pleasing.

## Irving Place—Die Fledermaus.

Operetta in three acts by Johann Strauss. Revived Jan. 11.

Gabriel von Eisenstein  
Rosalinde  
Frank  
Prins Orlofsky  
Alfred  
Doctor Falk  
Doctor Blind  
Adèle  
Alli Boy  
Ramesin  
Frosch  
Ivan  
Ida  
Melanie

Rudolph Senius  
Hanna Wradia  
Gustav von Seyffertitz  
Milla Barry  
Jean Felix  
Michael Pichon  
Julius Ascher  
Julie Kopacz  
Emil Brüggemann  
Willy Schell  
Edmund Hanzo  
Carl Frischer  
Minna von Cavalry  
Auguste Frankl

On Tuesday evening Johann Strauss' Die Fledermaus (The Bat) was given to a crowded house, Julie Kopacz playing the part of Adèle. There was more interest and enthusiasm shown on the part of the audience than is given to many a first-night, and as a result of the generous response to encourage the performance lasted until midnight. A little cutting of the last act and the omission of much unneeded for business might have avoided this. However, the singing was so good, the costumes so attractive, and the whole performance given with such dash and vim that the audience apparently did not weary during three and one-half hours.

Everybody but the star was in good voice. Hanna Wradia's voice has gained in softness, and the lady herself was less unbending than usual. Milla Barry made a charming Prince, and appeared uncommonly well in coat and satin breeches. In the second act Kopacz introduced some Hungarian folk songs, accompanied by a Hungarian gypsy band. The songs captivated the audience. They were given with as much drollness as May Irwin puts into her coon songs, and the singer was compelled to respond to several calls.

The choruses were well trained, and the performance was another of Manager Conrad's already long list of contributions to the success of the season.

## Hoyt's—A New Yorker.

Comedy in three acts by W. A. Tremayne and Logan Fuller. Produced Jan. 17.

Dick Swift  
David Swift  
Adolphus Stanley  
Solomon Goldstein  
Thomas  
Tuff  
Mrs. Bertha Doore  
Mildred  
Mrs. Churchill  
Mary Churchill  
Susan

Robert Hilliard  
Earle Ryder  
Cayler Hastings  
Dore Davidson  
E. Soldene Powell  
John Wolfe  
Mrs. Thorndyke Boucicault  
Gertrude Gheen  
Jennie W. Gathers  
Ethel Vallerie  
Frances Whitehouse

Robert Hilliard made his reappearance as a star at Hoyt's Theatre last evening in a revised version of Lost, Twenty-Four Hours, the same play in which he first entered the steller firmament. The present edition is called A New Yorker, and with the change of name the authors, W. A. Tremayne and Logan Fuller, have made certain changes in dialogue and situation.

At the time of its original production—Sept. 2, 1895—this Mirror told the story of the comedy, which, sketched in brief, concerns the complications arising from the sudden return to her home of Mildred Swift, whose husband, Dick Swift, has been during his spouse's absence, enjoying himself with friends of the days of his bachelorhood. She discovers him with an adventuress who has called to try to extort money from him. In order to explain matters he introduces her as his sister, which is the beginning of a tangle of misunderstandings, which are cleared happily just before the curtain's fall on the last act.

The comedy as it now stands is neither better nor worse than many others of its kind. It is not strikingly original, yet the situations are

amusing and the dialogue bright and natural. There is considerable slang, most of it more likely to be heard on the Bowery than in a West End Avenue mansion, and which might be cut advantageously.

On the whole, there is a good deal of amusement in A New Yorker. The audience last night, which filled the theatre, enjoyed it, and the audiences that succeed them will be just as appreciative.

Certainly little fault can be found with Mr. Hilliard's company. He himself is suited admirably to his role. He has all the polish and savoir faire of a native New Yorker, and acts with ease and naturalness.

Mrs. Thorndyke Boucicault was forceful and capable as the adventuress. The studied coquetry beneath which showed always the designing woman of the world she truthfully expressed.

In the part of a Jewish money lender, that excellent character actor, Dore Davidson, was at his best. In the portrayal of types such as these Mr. Davidson is unequalled, and his work last night was another success to his credit.

Cayler Hastings well looked and acted the man about town. Earle Ryder was sufficiently humorous as a comedy divinity student. Jennie Weathersby and Ethel Vallerie, as a mother and daughter of missionary tendencies, both did capital character work. Gertrude Gheen was pretty and gracious as the young wife. The smaller parts were filled satisfactorily by E. Soldene Powell, John Wolfe, and Frances Whitehouse.

The stage settings were in excellent taste.

## Wallack's—The Girl from Paris.

The Girl from Paris returned to town last evening, and was presented before a large audience at Wallack's Theatre by the company originally organized by E. E. Rice for the Boston production of the comedy. The frivolous play was received with the same merriment which greeted it for so many months during its lengthy run at the Herald Square Theatre, and the new interpreters of the various roles, many of whom had been seen last season in trial performances at the Herald Square, were found generally acceptable.

Georgia Caine made a pronounced personal success as the volatile Julie Bon-Bon, being a better singer than was the original American exponent of the role and equally clever as an actress. Fred Lennox, too, scored well as the unfortunate "shining light," and D. L. Don gave a capital impersonation of the German hotel-keeper, in exploitation of whose eccentricities Louis Mann arose to the crest wave of local popularity. Annie Buckley made another hit as Ruth, the impossible maid servant, and among the other capital players were William Broderick, Thomas Kierna, Augustus Cramer, W. W. Black, Rose Beaudet, Hattie Williams, and André Lorraine.

The scenery and costumes were pretty reproductions of the original outfit.

## American—The Lily of Killarney.

Sir Julius Benedict's romantic opera, The Lily of Killarney, was the Castle Square company's offering at the American Theatre last evening.

The romantic setting and picturesque surroundings of this delightful opera afford the company opportunity for excellent work.

Several new members of the organization were introduced in The Lily of Killarney. Thomas H. Parnes gave an excellent performance of Myles Na Coppaleen and William Wolf as Danny Mann did some very good work.

Grace Golden gave another excellent impersonation in Lily. J. F. Sheehan played Hardens with good effect, and John Reedy appeared in the part of O'Moore. Gertrude Quinlan as Arne Chute, Arthur Woolley as Father Tom, Ruth White as Sheelah, Gertrude Rutledge as Mrs. O'Grady, and Raymond Hitchcock as Corriga were each excellent in their respective roles.

The scenery was notably good and some pretty affects were presented.

## Star—Hogan's Alley.

Gilmore and Leonard drew a large house to the Star Theatre last evening to see their second edition of Hogan's Alley.

Mickey Dugan, the Yellow Kid, Liz, and Hogan and Brogan, were as amusing as heretofore, and vied with one another in the introduction of up-to-date nonsense.

The new specialties were both entertaining and clever, and the entire performance kept the audience laughing and applauding throughout the evening. If you happen to be troubled with a fit of the blues, go to see Hogan's Alley, as Gilmore and Leonard have taken the thirty-third degree as funmakers.

## People's—Humanity.

Humanity, with its stirring episodes, startling climaxes, and scenic effects, is the attraction at the People's this week. The large Monday night audience gave it a rousing reception, and from the way they persistently hissed all villains and villainies and applauded all heroes and heroics showed that the melodrama has lost none of its former popularity. The presenting company is equal to the requirements, and renders able support to Ross D. O'Neal, who gives an excellent performance in the leading character.

## At Other Houses.

BIJOU.—The Swell Miss Fitzwell continues to draw large audiences.

BROADWAY.—The Highwayman has held up nothing but the record of the house so far.

DALY'S.—Ada Rehan will be seen in The Merry Wives of Windsor all this week.

GARDEN.—Charles Coghlan and A Royal Box are doing well here.

HARLEIN OPERA HOUSE.—Richard Mansfield's repertoire at this house will be as follows: Monday, The Devil's Disciple; Tuesday, Richard III.; Wednesday, A Parisian Romance; Thursday, Susan Drummond; Friday, The Merchant of Venice; Saturday matinee, The Devil's Disciple; Saturday night, Dr. Jekyll and Mr. Hyde.

HERALD SQUARE.—The hundred and fiftieth performance of The French Maid is announced.

COLUMBUS.—My Friend from India will put in a week here.

METROPOLIS.—The Great Diamond Robbery is the bill.

THIRD AVENUE.—A Hired Girl is the attraction at this house.

Other announcements are: Academy of Music, The White Heather; Casino, The Telephone Girl; Empire, The Conquerors; Fourteenth Street, An Irish Gentleman; Garrick, The Little Minister; Grand Opera House, A Ward of France; Knickerbocker, The Countess Valeska; Lyceum, The Princess and the Butterfly; Manhattan, The Ballet Girl.

## MIRROR CALLERS.

Among the visitors to THE MIRROR office during the week were:

Bert Coote, Herman Noble, Charles Sinclair, Joseph Damery, Cecil Llonel, Seth C. Halsey, James Bankson, J. L. Clark, F. G. Harrison, Ford Ross, Tom Maguire, Frank Lowe, J. B. Curran, William R. Hatch, Frank Rushworth, Emerson Cook, Herbert O'Connor, Frank Hayden, J. K. Adams, E. M. Thomas, W. Hethart, H. M. Pitt, Walter Fessler, Harry B. Marshall, V. M. De Silke, F. C. Scott, Al. Myers, June Stone, Bertrand Shaw, Richard Bennett, Elmer Grandin, Clifford Pembroke, Gerald Griffith, Harry Glazier, Louis Maurice, Louis Foy, Thomas MacLearney, M. M. Murray, Raymond, Fred Richardson, Howard Elmore, Robert Robson, Arnold Davenport, C. W. Goodrich, N. Parker, Frank Doane, John Donahue, L. E. Nief, J. S. Smith, Carlton Wells, C. E. Callahan, Charles Kent, Jess Burns, Frank Seager, John D. Murphy, W. S. Becket, Edwards, Thomas Wood, J. A. Mellon, W. S. Butterfield, Frank David, Charles Zimmerman, W. C. Tanner, Bartley McCullum, F. L. Goodwin, Willard Simms, Ben T. Dillon, C. W. Leigh, George H. Robinson, Allen Davenport, C. E. Ball, Frank Hayden, Harold Shaw, James Canaday, George Ross, J. M. Lewis, Louis Haines, Bart McCann, Dobe Harley, Barry G. Vernon, Mart Fuller, Cameron Clemens, George Mandeville, John Daly, Harold Tomkins, W. M. Bates, George S. Fell, Barry C. Busby, C. W. McDonald, Frank De Vernon, E. A. Foster, James L. Plunkett, George H. Ricketts, Harold Shaw, Ernest Lamon, C. C. Barthine, Hugh Arnold, Albert Grant, Harry Reid, A. W. Cross, George W. Sammis, William Courtleigh, J. C. Bennett, Annie Yeomans, Marion DeBoise, Annie Alliston, Fannie Ferri, Georgia Bryton, Maud B. Hayes, Nance Atkinson, May Noble, Agnes Palmer, Edith Totten, Camille Martin, Ethel Hertlet, Bessie Sears, Sara Nevelle, Winnifred, Lillian Stillman, Beatrice Goidie, Eva Selbie, Edith Ward, Marie Henderson, Evelyn Jordan, Charlotte Deane, Esther Moore, Lillian Spellman, Julia Gilroy, Katherine Walsh, Edith Ward, Kate Dalglish, Bertha Kellogg, Edna Scott, Catherine Beach, Nana Bascom, Margaret Devereaux, Merrell France, Sara Schenck, George Hart, Lou May, Rachel Deane, Minnie Lee, Agnes Rose, Lane, Sara E. R. Schenck, Delphine, Perrault, Marion Barwell, Eva Selbie, Mamie Houli, Lena Lorraine, Estelle Ward, Louise Lloyd, Bessie Sears, Edna Scott, Lottie Seymour, Beryl Hope, Adelaide Cushman, Adele La Gros, Mary Holland, Maud Holmes, Margaret Downes, and Mary Bryan.

## TROUBLE AT A SUNDAY CONCERT.

There was trouble behind the scenes and a slight delay of the concert at the Metropolitan Opera House on January 9.

Samuel Bernstein, on behalf of the members of the orchestra, insisted on a guarantee that the musicians should get the first money that came into the house for the concert after Maurice Gran's share of the receipts had been deducted. The guarantee being given by the management, the musicians filed on the stage and took their seats. Anton Seidl, who is suffering from a severe cold, was unable to conduct at the concert, and was replaced by Henry Schmitt. R. E. Johnston, the manager of the Sunday night concerts, was said by his partner, Charles Cochran, to be very ill at his mother's home in Brooklyn. It was rumored that Mr. Johnston was to retire from the management, and that sound financial backing has been secured for the rest of the season.

Among the artists at the concert were Madame Dyna Brumer, soprano; Raoul Pugno, pianist; Jean Gerardy, violinist; and M. Plançon, basso. The instrumental selection included the coronation march from Meyerbeer's "Propheta," and the "Peter Gyt" suite by Grieg.

## MRS. WHEATCROFT'S MATINEE.

The first matinee of the Stanhope-Wheatcroft Dramatic School will occur on Thursday afternoon at Hoyt's Theatre. Mrs. Adeline Stanhope-Wheatcroft has announced the production of three new one-act plays. Frances Aymar Mathews' Resurrection will be played by Margaret Gray, Ethelwyn Hoyt, Pauline von Arold, Hope Temple, Louis Wessell, and Herbert O'Connor; Charles Bradley's The Cup of Betrosal, by Miriam Shanks, Alice Elker, Dorothy Bevell, Ethel May Hamilton, Milla Benson, Mary Canney, Seth C. Halsey, and Guy Wendell; and Frances A. Bradley's Higher Education, by Jessie MacAdam, Ethel May Hamilton, Electa Page, Adeline Mann, Lillian Fitch-White, Hope Temple, and Hiram R. Snow.

## FOR THE COMMERCIAL TRAVELERS.

Mrs. Isabel Gordon Curtis, the clever dramatic editor of the Binghamton Chronicle, is preparing a unique and handsome book to be sold at the Commercial Travelers' Fair in this city, Feb. 2 to March 5, and elsewhere in aid of the Commercial Travelers' Home, now being built at Binghamton, N. Y. The book, "Fifty American Beauties," will contain portraits and autographs of fifty prominent American actresses, and will be elegantly bound. Mrs. Curtis has appealed to the profession, and has received encouraging responses from many popular players, who have been glad to further this worthy work in behalf of the commercial travelers, who have been ever liberal patrons of the play.

## PRICE REJOINS NICE.

E. D. Price has made a sudden change which bents the vaudeville record. Up to midnight Sunday he was business-manager of the Pleasure Palace. On Monday morning at 9 o'clock he resumed his old position as general-manager for Edward E. Rice. Mr. Price has been manager for John McCullough, Richard Mansfield, Mrs. Carter, and Rice's 192, and his many friends called yesterday to offer their congratulations on his return to his former field. He will be permanently located in a cozy office adjoining Mr. Rice's sanctum in the Manhattan Theatre building, and will give attention to all the Rice enterprises, but will devote himself particularly to The French Maid at the Herald Square Theatre.

## MAY IRWIN TO PLAY IN LONDON.

It has been settled that May Irwin will appear in London this year. Arrangements were concluded, and now only the preliminary details stand between Miss Irwin and her right to add "international star" to her present honors. She will begin her engagement at the Shaftesbury Theatre about the middle of June with her present company in The Swell Miss Fitzwell. The Shaftesbury is controlled by an English syndicate, and Miss Irwin's guarantee comes partly from them and partly, it is said, from the Casino management of this city, which contemplates trying to float the Casino company there after Miss Irwin has finished her run.

## WILL TAMMANY BUY OLYMPIA?

The future of Olympia has not as yet been settled. Several of the New York papers stated last week that the Tammany Society was negotiating for its purchase, and would use it as a headquarters. At the office of L. J. Phillips, yesterday, it was said that the rumor was without foundation.

## GOSSIP OF THE TOWN.

Lost, A Bride, stranded in Atlanta last week. A Ward of France will close on Saturday next. Charlotte Severson, of the Théâtre Français, is in New York on a brief pleasure trip.

Messrs. Mann and Sterne have resigned from the business staff at the Herald Square Theatre.

Contracts were signed Saturday for the appearance of Sam Bernard in The Marquis of Michigan at the Bijou next season. He will be the opening attraction, and will be followed by May Irwin in her new comedy.

Max Hirschfeld, musical director of the Tivoli Opera House, San Francisco, composed the music for Mother Goose, recently produced at that house.

The A Boy Wanted company (Western), featuring Louis Martinetti as the Boy, has been strengthened by the addition of the Revere Sisters and Walter C. Mack, who assumes the role of Willie Settle, and is making a hit.

Isaac Newton has returned to New York, owing to the termination of Kathryn Kidder's season. Mr. Newton was connected with Augustus Piton for fifteen years, which is a guarantee of his ability and experience. Unfortunately, the illness of Miss Kidder leaves Mr. Newton disengaged in mid-season.

M. Albert Carre has been appointed director of the Opéra Comique in Paris. M. Capoul has sailed for New York, his three-thousand-mile trip for the post having proved unavailing.

Judy Denier was married yesterday, at Chicago, to a non-professional.

Mrs. George Wright will close with Chimmie Fadden and join The Woman in Black.

Mrs. T. Allston Brown is rapidly convalescing from her recent serious illness.

Sudermann's play, John the Baptist, was produced after many objections last Saturday at the Deutsches Theatre, Berlin, and at Dresden and Stuttgart. It was received with disfavor.

Janet Waldorf, who made a successful stellar debut at Groversville, N. Y., in November, is now in the State of Washington. She will soon reappear in the East. Ada Dow Currier was her instructor.

Mrs. M. J. Jordan is convalescent after an operation performed for appendicitis.

The Cinderella spectacle, presented for charity, Jan. 8-14, at the Metropolitan Opera House, lost money despite large patronage, and is believed to have been grossly mismanaged.

The Criterion Theatre, on Fulton Street near Grand Avenue, Brooklyn has been sold by Gilbert White to A. J. Pouch. The property was mortgaged for \$50,000, and \$10,000 of that amount was held by Mr. Pouch.

An amateur performance of The Mikado was given at the Waldorf-Astoria last Saturday evening by the Metropolitan Musical Society, under the direction of Edwin J. Lyons, for the benefit of the German Housewives' Society.

Esle Abrams, professionally known as Esle West, commenced an action for \$30,000 damages through James Foster Milliken in November, 1894, in the Supreme Court of this city, against Dr. Clarence L. Hackett, of the Starr Dental Parlor. On July 21 in that year Hackett extracted a tooth for Miss West so unskillfully that periostitis set in followed by necrosis. Doctors Ehrhart and Schlegel cut out an inch and a half of her jaw bone, and since that time she has been unable to act. The action was tried before a jury on Thursday last, and the plaintiff was awarded \$10,000 damages.

H. S. Taylor, one of the pioneers of the booking exchange business, is meeting with hearty encouragement in his new agency. The volume of business has increased to such an extent that he has been obliged to enlarge his quarters in the Times Building. Mr. Taylor's list of first-class theatres and attractions is increasing daily.

Henry Leon, whose characterization of the Indian Prince in The French Maid won favorable comment, has severed his connection with that company.

A new theatre is being built in Peak's Island, Maine, especially for Bartley McCullum's Summer stock company.

Maud Winter is deciding whether to close the season, interrupted by the proposed closing of A Ward of France, with W. H. Crane, or in an American play to be produced next year in London. During the Summer she will play leads with the stock company at Peak's Island, Maine.

A Hired Girl will close Saturday night for reorganization. Its business has been very large, and the move has nothing to do with the pecuniary end of the matter.

Catherine Campbell is now engaged in the Grand Opera House stock company, St. Louis, Mo. She appears this week as Helen Knight in The District Attorney.

THE NEW YORK DRAMATIC MIRROR pays a grateful compliment to Sir Henry Irving in recalling the history of Edwin Booth's appearance in London inspired by an article by Mr. Edward Howe in the Century Magazine of the current month. —London Stage.

## ALFRED AYRES' APHORISMS.

Don't imagine that the best way to learn the actor's art is to begin with small parts. It's the best way to learn the actor's trade; but that's another matter.

Twenty actors gesticulate too much to one that gesticulates too little. The absence of gesticulation is rarely, if ever, missed, while over-gesticulation is often offensive. Not infrequently action is the refuge of impotency.

How offensive to the eye is the actor that thinks he must raise a hand every time he opens his mouth!

In reading, the proper distribution of the time is the last thing learned by Cleverness and one of the things never learned by Mediocrity.

With skill in distributing the time comes deliberation, without which no reader can be really effective.

No man can read well that doesn't think well. Good reading is quite as much the product of good thinking as good writing is.

Genius always has taken, and forevermore will take, incomparably more pains in getting ready than Mediocrity can be persuaded to take. The better the generalship the less is left to chance.

Call a player an actor that says he cannot study a part till he has rehearsed it, and you misuse a word.

Criticism unaccompanied by reasons is only individual opinion at the most.

Hotel Ontario, Buffalo. Professional rates, etc.



## LATEST LONDON GOSSIP.

Irving's Production of Peter the Great—Clement Scott III—Small Talk.

(Special Correspondence of The Mirror.)

London, Jan. 8.

Of course, the chief theatrical event of the week has been Sir Henry Irving's production of his son Laurence's new tragedy, Peter the Great, at the Lyceum last Saturday night, which was also the first night in the new year. This event aroused much interest among all interested in the London stage, not only because all Lyceum productions are thus regarded, but also because naturally a good many, including, I will confess, the undersigned, wished well to the promising second son of the leader of the contemporary stage.

Now, as things fell out, I cannot go so far in encomium concerning this play as some, who always gush and grovel around my old friend, Henry Irving, have done; nor do I think it just to adopt the unparaphrasing, unthinking, condemnation which certain of our critics have adopted. Between ourselves, if I had not seen the production for myself, I should have felt inclined to regard Peter the Great as either the best play ever written, or the worst, according to the newspaper I happened to be taking at the time. And, alas! this kind of extreme criticism is no new thing, even with Clement Scott, of whom, however, more anon.

To tell the plain, honest, simple, manly, straightforward, undiluted, and beautiful truth, it seems to me that if criticism is comparative, as methinks it should be, Peter the Great—notwithstanding its inevitable defects—is really a work of considerable merit, when you come to consider the lack of age and of experience in the writer. It is daring for a younger like Laurence Irving to undertake so large an order. But critics need neither gush as though the boy were Euripides at five stone seven pounds, nor gird at him as though he were a young pretender of no attainments whatever, instead of being, as he is, a really well-cultured and well-traveled youngster of considerable promise both as player and playwright. Besides, surely, Irving here is too shrewd an actor-manager to produce a play so absolutely deficient in merit as some say this play is—nor is he so parentally partial as to believe that his son Laurence, who is front-named after Sir Henry's old friend, Toole, has written a work of stupendous genius—for he has not.

As a matter of fact, Peter the Great has some strong and striking scenes, but it is immature, the construction ambles about somewhat, and the characterization betrays indecision here and there. I hold, however, that the character of the semi-barbarian Peter himself is very powerfully drawn, and gives the Eminent One many fine opportunities for lurid character-acting which is ever his best line. The story follows history, and especially tradition, pretty closely—with an occasional little transposition of time and place to meet the exigencies of dramatic effect. It revolves around Peter's attempt, first to arouse in his son Alexis (his recently divorced wife Eudoxia) some interest in his (P.'s) vast endeavor to found a state, to build Petersburg, to construct navies, to establish armies, together with other little matters. In the second place, the great and grubby Emperor, finding the son to be a liar, an idler, a dreamer, and a poltroon, who is also the dupe, not only of a worthless damsel named Euphrosyne, but likewise of a band of conspirators—is mainly concerned with choking the said rebellion, but still desirous of sparing his son's life. Thanks, however, to the persistent machinations of the Emperor's chief spy, Tolstol, an ancestor of the story-building Count of the same name, the fugitive son—now more than ever the dupe of all the above-named dupes—is tracked to Naples and brought back to Russia and tried for his life, while certain of his associates are put to the torture.

This trial scene gives fine acting opportunities for all the chief people concerned—namely, Alexis, his anguished mother, Tolstol, Peter's second wife, Catherine, and for Peter himself, who, while listening to the evidence adduced, is intently working on the model of a three-decker, such as he learned to build at our ancient town of Deptford, a few miles down our good old Thames. Anon, Alexis is pronounced guilty, and is condemned to death; the only thing now needed to finish the matter being Peter's signature to his son's execution-warrant. With a volcanic outburst the furious and again semi-drunk Emperor clears the court, and is left alone with the said death-warrant. Here ensues a splendidly written soliloquy, giving scope for the expression of great emotions. Poor old Peter's struggle with himself as to whether he should or should not—for State and other reasons—sacrifice his weak-minded and really dangerous boy, is grandly delineated both by author and actor, and immature as the play is, this scene, and certain others, prove that young Irving is no dunce, and that old Irving had some reason for the faith that was in him regarding the play.

The last act shows Alexis in the condemned cell awaiting execution. Enter to him the now distracted Peter to plead for his son's forgiveness. This heart-rendering scene is acted amid the tolling of the passing bell and the shouts of celebration of the victory of Pultowa, the anniversary of which occurs this very day. The scene ends with the slaying of Alexis by poison, and the bringing in of his corpse before the crushed Emperor, an unnecessary additional touch of gruesomeness to a play already far too gruesome in its last two acts. This corpse business and the far too realistic torture episode could be kept "off" with advantage to this (to me) often absorbingly interesting tragedy. As it is there is little enough of light to the large quantity of shade, and this, together with the plentiful lack of true love interest and of human sympathy will, I fear, militate some time hence against the financial success of Peter the Great, whatever success it may achieve artistically. To put these objections of mine into a nutshell, degrading (as his father confessed to an interviewer a few days ago) that he has been "somewhat infected by the Blast from the North!" which is Henry Irving's for Hensman.

Our Henry has a fine part in Peter—a part full of those swift and strong changes of temperament which he has delineated with memorable effect in such characters as Mathias, Du-bouché and Lesurques, Richard the Third, and that malignant old scoundrel, Louis XI. Peter also affords him plenty of scope for the exercise of grim humor in the manifestation of which our leading actor-manager also excels. In short, Irving's performance of Peter will, to my thinking, linger long in the memory of playgoers who are able to sit and watch a subtly worked-out, psychological study of a genius so many-sided, so great-hearted at times, yet so mean and so bloodthirsty as the great Russian ex-barbarian, Irving has certainly never been in better acting and speaking form.

Ellen Terry impersonated the kindly, but not utterly spotless, Catherine, whom Peter picks up on the road and brings her with him; but

the character is of a very minor kind for so gifted an actress. She plays it delightfully, however, and whenever she fits in and out she forms quite "a little ray of sunshine," as the song says. In fact, few of the other parts except Alexis and Tolstol have much of a look in, as far as histrionic opportunities are concerned—and what's a character without histrionic opportunities? Alexis, although there is a good deal of him, is one of the most difficult characters possible to imagine, and this is due, I opine, to the somewhat undecided manner in which the author has sketched this weak-minded Czarovitch. It says much, therefore, for the acting ability of your Robert Taber, who played Alexis, that he achieved an unmistakable success. This apparently sound and clever actor was warmly welcomed and applauded, not only at the end when the success of his debut was assured, but at the beginning, thereby affording another smack in the eye to those few native or imported lars you have among you who say that no American player ever has a fair show in London. Another native of your nation also made a deep impression by reason of touching and respectful acting and beauty of voice—namely, Miss Rockman, who, I understand, was raised amid the glorious climate of California. Miss Rockman plays Peter's hapless ex-wife Eudoxia; and whenever she is on the stage she commands profound attention. On the other hand, your Ethel Barrymore—plenty of Americans at the Lyceum, you see—does not score as the light-minded siren Euphrosyne. She looks bewitching, of course, but the nuances of the part are apparently beyond her grasp. Praise is merited by W. Mackintosh as Tolstol, and by Norman Forbes, Cooper-Cliffe, Ben Webster, and J. A. Macklin in smaller characters. The mise-en-scene is in accordance with Irving records, and you know what that means.

A new and beautiful ballet called The Beauty and the Beast has this week been produced with great success at the Alhambra. The music is by Georges Jacob, so long the Alhambra's musical director, who on the night of production made his reappearance after his late severe accident and long illness. The leading character, a strong dumb show part, was splendidly enacted by Signor Egidio Rossi.

American artists abound just now on our London and provincial theatrical and variety stages. I counted four at the London Pavilion alone this week—namely, W. E. Bates, cornetist; Charles Mildred, whistler; and Marguerite Fish and Charles Warren, the ever droll duettists. Then again there may be mentioned J. I. McArdle in the Camberwell Metropole pantomime, R. G. Knowles, and Julie Ring, wife of A. L. Southernland, both scoring in Birmingham pantos; and Tramp Cyclist Ritchie in the chief Liverpool pantomime. And, as the song says, "there are others."

Another play, apparently of American extraction—namely, An Old Cost, by William Hillary Allardice—has just been copyrightously played at the Vaudeville. Paul Potter's drama, The Conqueror, was played in the same fashion this week at the St. James', where George Alexander had thought of producing it. Whether with or without a certain scene which has agitated your city remains to be seen. Louis N. Parker's comedy, The Mayflower, will, I understand, ere long follow A Happy Life at the Duke of York's. There is talk of several new dramatizations of Dumas père's world-famed romance, "The Three Musketeers." One prepared for Lewis Waller seems likely to be the first in the field. The Gattis has just arranged that when Secret Service is withdrawn from the Adelphi, Mrs. Potter and Kyrie Bellew shall play a short season there with Charlotte Corday pending the production of The Heart of Maryland. Joseph Batten's adaptation of Mark Twain's "The Prince and the Pauper," is coming out again. It is to be toured by Joseph's clever daughter, Bessie, who will again play both the parts indicated in the title. Your Martha Morton's comedy, A Bachelor's Romance, is to be produced at the Globe to-night by John Hare, who then starts his management of that house.

The storm still rages around poor Clement Scott on account of the ridiculous and often slanderous things he recently told an interviewer concerning players of both sexes. Our journals and clubs are full of denunciations of Critic "Clemmy," who has, I hear, gone abroad for the benefit of his health. He did not do either the Telegraph notice of Peter the Great on Monday or his usual "Drama of the Day" article on Thursday. To-day's Era issues a powerful, if somewhat belated, article on Scott—an article, however, in some respects almost as extravagant as Scott's own. You know my views on Scott's attack, and so does Scott. At the same time I can't help feeling sorry for him, for he is certainly, and has long been, very ill. The latest Scottish rumor, at the moment of mailing, is to the effect that Clement is about to go on the Daily Mail, the journal that first gave him away in this matter by advance-extracts. Strange, if true!

GAWAIN.

## AMONG THE DRAMATISTS.

George Backus' dramatization of "The Wandering Jew" will be produced in March in this city by Alfred Bradley.

Charles J. Diem has written a new play, The Power of Law.

Secretary Charles Barnard, of the Dramatists' Club, has written to the London Stage explaining the purposes of the club's list, in which much interest is expressed abroad.

J. L. Ashton, of the Shore Acres company, now playing at the Fifth Avenue Theatre, has a play written by him in collaboration with E. T. Calnon, of Detroit, called Off to Klondike, Land of Gold, for the production of which he is now negotiating. The play, the story of which was devised by Mr. Ashton from the experiences of miners on the Klondike, is said to be one of interesting adventures. It has no villain, and its love interest is incidental rather than furnishing the dramatic motive.

John A. Stevens' new Unknown will receive its first production at the Park Theatre, Brooklyn, week of Jan. 24. Mr. Stevens has entirely rewritten the drama, making it a strong modern play in four acts.

Sydney Rosenfeld is writing a new play for May Irwin which may be seen next season.

Channing Pollock has recently completed a sketch for Beatrice Esmond and Miss Hoppe. It is entitled An Amateur Highwayman, and will be produced the latter part of this month.

W. C. Tanner has completed and copyrighted a comedy-drama of Connecticut life, The Leather Man, for which he is booking time and engaging a company.

## THE ELKS.

Indianapolis, Ind., Lodge No. 13 held a social session on New Year's eve, of which George W. June, H. S. Basselberg, and A. P. Reiter were the committee of arrangements. To absent members they sent a New Year wish tied to a rabbit's foot.

## PLAYS OF THE YEAR.

Following is a list of the plays produced in this city during 1897, together with a record of the revivals that took place during that period:

## PRODUCTIONS.

January:  
4. The Hobby Horse, Knickerbocker; A Contented Woman, Hoyt's; A Superfluous Husband, Fifth Avenue; Colonel Carter, of Cartersville, Fifth Avenue; Captain Impudence, American; The Fatal City, People's.  
5. Shamans O'Brien, Broadway.  
7. A Sorcerer of Palmistry, Wallack's.  
11. Heartsease, Garden.  
14. Das Einmaleins, Irving Place.  
18. A Boy Wanted, Star.  
21. Wer Wars? Irving Place.  
23. The First Gentleman of Europe, Lyceum; When a Man's Married, Lyceum; Sweet Innisacarra, Fourteenth Street; The Woman in Black, Columbus.  
26. Straight from the Heart, Academy.  
28. (Empire School of Acting): A Lesson in Fencing, The Queen of France; Das Eigene Blut, Irving Place.

February:  
1. Dr. Clandius, Fifth Avenue; New York, American; At Gay Coney Island, Columbus.  
4. Das Lumpengesindel, Irving Place.  
8. Cuba's Vow, Star; When George IV. Was King, Knickerbocker; Hogan's Alley, Grand.  
9. The Rubicon of Love (Students), Lyceum.  
10. Klein Deutschland, Germania.  
11. Ta Ta To To, Irving Place.  
15. For Bonnie Prince Charlie, Wallack's; Cleopatra (Students), Carnegie Lyceum; Six Persons, Knickerbocker.  
18. Under the Red Globe, Weber and Fields.  
22. Spiritisme, Knickerbocker; At Piney Ridge, American.  
25. (Empire School of Acting): Rappaccini's Daughter, David Harding's Romance, A Before Breakfast Run.

March:  
1. La Folote, Casino; One Plus One Equals Three, Garrick.  
2. Toss of the D'Urbervilles, Fifth Avenue.  
4. Our Regiment (amateur), Knickerbocker.  
8. The Mayflower, Lyceum; Never Again, Garrick; The Star Gazer, Murray Hill.  
11. Meg Merrilies, Daly's.  
13. Gracia Fritzi, Irving Place.  
15. The Boys of Kilkenny, Star.  
16. The Serenade, Knickerbocker; Neues Leben, Irving Place.  
22. L'Arlésienne, Broadway; Mrs. Radley-Barton's Ball, Olympia; Gayest Manhattan, Koster and Biala.

25. In Great New York, Olympia; The Wonder, Daly's; Miss Manhattan, Wallack's.  
26. Bockaprunge, Irving Place.  
28. Chatterton, Broadway.  
29. Miss Columbia (amateur), Harlem Opera Hall.  
30. The New Dominion, American; A Divorce Case, Murray Hill; The Wrong Mr. Wright, Harlem Opera House.

30. (American Academy): Mariana, Lyceum; Tartuffe, Lyceum.  
April:  
1. Mataswintha, Metropolitan Opera House.  
2. The Wife of Scarit, Garden.  
3. A Man and His Wife, Empire.  
8. The Wedding Day, Casino; The Isle of Gold, Olympia; (Empire School of Acting): By Hook or Crook, Dick of the Plains, Heroes and Heroes, Sir Peter's Paradise.  
15. Liebell, Irving Place.  
18. The Mystery of Mr. Bazle, Lyceum; The Man from Mexico, Hoyt's; Dr. Belgraff, Garden.  
22. Chic, Irving Place; Mr. New York, Esq., Weber and Fields.  
26. The Circus Girl, Daly's.  
28. Prince Nit (students), Carnegie Lyceum.  
30. The Sunken Bell, Irving Place.  
31. A Pair of Bellows, Carnegie Lyceum.

May:  
3. At the French Ball, Bijou; Uncle Tom's Cabin (new version), Star.  
17. The Widow Goldstein, Fourteenth Street.  
19. Die Zauberer von Nil (The Wizard of the Nile), Terrace Garden.  
24. A Round of Pleasure, Knickerbocker; The Alderman, Fourteenth Street.  
25. The Whirl of the Town, Casino.  
31. A Wise Child, Carnegie Lyceum.

June:  
10. Die Ziegenguehant, Terrace Garden.  
13. Friend Tom, Bijou.

July:  
12. Captain Cook, Madison Square Garden.  
30. Very Little Faust, Manhattan Beach.  
August:  
2. Little Casino, Casino Roof-Garden.  
3. A Fight for Honor, Grand; The Privateer, Star.  
23. The Good Mr. Best, Garrick; Very Little Faust, Olympia.  
26. Nature, Academy.  
28. The Bachelor's Baby, Murray Hill.  
30. What Happened to Jones, Manhattan; Shall We Forgive Her, Fourteenth Street; New York Day by Day, People's; McIntyre the Sport, Columbus.

September:  
2. The Glad Hand, Weber and Fields.  
4. A Southern Romance, Fifth Avenue.  
6. Change Alley, Lyceum; A Bachelor's Honey-moon, Hoyt's; In Town, Knickerbocker; The Indian People's; A Hot Old Time, Third Avenue.  
15. A Stranger in New York, Garrick; A Coat of Many Colors, Wallack's; The Captain of the Nonsuch, Star.  
20. A Bachelor's Romance, Garden; The Man-of-War's Man, Grand; The Fair in Midgewater, Star; The Cat and the Cherub, Olympia.  
27. The Little Minister, Empire; The French Maid, Herald Square; McFadden's Row of Flats, People's.  
28. The Belle of New York, Casino.  
29. Dollars and Cents, Germania.  
30. Die Goldene Eva, Irving Place.

October:  
4. The Devil's Disciple, Fifth Avenue; The Physician, Wallack's; The Proper Caper, Hoyt's; The Electrician, Third Avenue.  
5. The First Born, Manhattan; A Night Session, Manhattan.  
11. For Liberty and Love, Grand.  
18. Cumberland, 30, Fourteenth Street; Madame Sans-Gêne (German), Irving Place; An American Citizen, Knickerbocker.  
21. La Poupée, Lyric.  
25. The Idol's Eye, Broadway; McSorley's Twins, Grand.  
26. Die Mutter, Irving Place.

November:  
1. A Lady of Quality, Wallack's.  
4. Die Lachtaube, Irving Place.  
8. A Marriage of Convenience, Empire; Miss Francis of Yale, Manhattan; The Heart of the Klondike, Star; Old Money Bags, People's.  
15. 1896, Casino; The Swell Miss Fitzwell, Bijou; The Madeline, Murray Hill; Always on Time, People's.  
18. John Gabriel Borkman, Hoyt's.  
22. His Little Dodge, Manhattan; The White Heather, Academy.  
23. The Princess and the Butterfly, Lyceum.  
29. An Irish Gentleman, Empire; Alex andra, Fifth Avenue; A Guilty Mother, People's; Waldmeister, Irving Place.

December:  
2. A Pousse Cafe, Weber and Fields.  
6. My Boys, Manhattan; Madeline of Fort Reno, People's.  
13. Number Nine, Daly's.  
17. The Highwayman, Broadway; A Ward of France, Wallack's.  
21. The Secret Enemy, Grand; Protecto, People's; Die Einzige, Irving Place.  
23. The Royal Box, Fifth Avenue; The Ballet Girl, Manhattan.  
27. The Telephone Girl, Casino; The Nancy Hanks, Garden; Miss Philadelphia, Star.  
During the year ending Dec. 31, 1896, New York had 129 new plays. During the year ending Dec. 31, 1897, New York had 132 new plays.

## REVIVALS.

January:  
4. Kismet, Wallack's.  
18. Caste, Knickerbocker.  
26. Cymbeline, Wallack's.  
February:  
4. A Pair of Spectacles, Knickerbocker; The Magistrate, Daly's; Romeo and Juliet, Wallack's.  
March:  
4. The Three Guardsmen, Murray Hill.

15. Old Lavender, Murray Hill.

April:  
6. The Tempest, Daly's.

May:  
7. Divorçons, Fifth Avenue.

18. The Merchant of Venice, Knickerbocker.

24. Erinie, Bijou; The Danites, Murray Hill.

August:  
2. A Midsummer Night's Dream, Madison Square Garden.

October:  
11. The Lady of Lyons, Lyceum.

22. The Middleman, Wallack's.

29. The Professor's Love Story, Wallack's; Lord Chumley, Lyceum.

November:  
1. The Rogné Comedy, Wallack's.

22. Richard III., Fifth Avenue.

29. The Taming of the Shrew, Daly's; The Silver King, Grand.

December:  
6. Hoodman Blind, Murray Hill.

13. Rose Michel, Murray Hill.

25. The Queen's Lace Handkerchief, American.

During the year ending Dec. 31, 1896, New York had 63 revivals. During the year ending Dec. 31, 1897, New York had 24 revivals.

## THE SUNDAY PERFORMANCE QUESTION.

Assemblyman Julius Harburger announced last week that he would introduce soon, in the Legislature at Albany, a bill to permit theatrical performances on Sunday in New York. As soon as the news of the measure reached this city, Laura Burt undertook the preparation of a petition which, bearing the signatures of an army of players, should not fail to assure Governor Black's veto, if, as is very improbable, the bill passes the Legislature. Miss Burt found little difficulty in securing signatures from those who have suffered the hardships, the inconsistencies and even indignities of Sunday performances in the West. Aside from the very important question of the proper observance of Sunday, the players justly claim the need of a day of rest, and they rightfully resent a measure which will empower managers so disposed to compel them to play every day in the week, without increase of compensation.

From the many names, representing every branch of the profession, which are affixed to Miss Burt's petition, the following are taken at random:

Mrs. W. G. Jones, Verona Jarbeau, Laura Burt, Jessie Bonelli, Alice Trudelle, Mlle. Cléo, Margaret Raven, Sadie Stringham, Mrs. Carl Haswin, Kate Rolia, Helen Terry Potter, Louise Ferguson, Lizzie Rochelle, Margaret Gordon, Josephine Stevens, Anna Warrington, Cora Maynard, Maudie Banks, Sarah McVicker, Elenor Elton, Ada Webster Ward, Maude Odell, Ethel Chase Sprague, Laura Sanford, Anna McGregory, Katherine R. Howe, Amelia Summerville, Marie Laurens, Ellen Cummins, Mrs. Sol Smith, Amelia Bingham, Henrietta Crossman, Annie Russell, Bijou Fernandez, Mrs. E. L. Fernandez, Caroline Leigh, the Baroness Blanc, Hope Booth, Lloyd Bingham, Ernest Hastings, Ed Sanford, E. Holland, Sheridan Black, Colonel William E. Sinn, Burr McIntosh, Smith O'Brien, W. J. Ferguson, Darwin Rudd, Robert O. Jenkins, William J. Romain, George Fawcett, Benjamin F. Rosser, Henry Bagge, Franklin H. Sargent, Douglas M. Stanfield, William Scott, Leon S. Bernheim, Alfred Allen, William Dennett, Howard Morgan, C. W. Bowers, A. H. Stuart, Richard Bennett, Frank Downe, Edwin W. Hoff, Joseph Frankan, Ed. Crowell, Joseph Wheelock, Jr., S. Brandon Tyson, Bassett Roe, Dodson L. Mitchell, Frederic Murphy, H. A. Langdon, Donald MacLane, Edwin Howard, Algernon Tassin, Charles W. Butler, Hawley Francks, G. W. Anson, Alfred Kendrick, and Frank Colfax.

This imposing protest will be forwarded at once. Miss Burt has also the testimony of a prominent manager who affirms that whatever might be gained pecuniarily by Sunday performances would be more than offset by decreased business on Saturday and Monday.

President Joseph Wheelock called a special meeting of the Actors' Society of America, last Saturday, when were present, among others, Myron Calico, William Courtleigh, Joseph Wheelock, Jr., W. S. Harkins, W. F. Burroughs, Hudson Liston, A. C. Delwyst, Richard Ganthony, and Frank Oakes Rose. The following letter, being approved, was forwarded:

To His Excellency, FRANK S. BLACK, Governor of the State of New York, and to the Honorable Senate and Assembly:

On behalf and by authority of the Actors' Society of America, in special meeting assembled, I beg to enter a formal protest before the Legislature of the State of New York, now in session at Albany, against a bill presented to that body by the Hon. Julius Harburger, a member of the Assembly, to legalize Sunday theatrical performances in this State.

We wish it unequivocally recorded that players are opposed to Sabbath performances, believing a day of rest as essential to their well being as to that of any other class of workers.

And we, furthermore, must decline to acquiesce in a proposition lending color to the unfounded impression that the people of the stage are indifferent to the amenities of life and to the moral sentiments of a Christian people.

We, as actors, are compelled, perforce, to submit to many impositions and we are subjected to indignities that, inasmuch as they are offered alike to the women of our calling as to the men, are already unbearable as they are humiliating. The single measure of protection extended to the actor under the statutes of the State of New York is the prohibition of Sunday performances. Therefore do we appeal to the sense of justice that should animate the legislator to insure to us at least a continuance of the one law now operating in our favor.

The Actors' Society of America, whom I have the honor to represent, numbers 1,622 members representative of the dramatic profession.

I beg to submit myself with due respect,

JOSEPH WHELOCK, President.

P. J. REYNOLDS, Secretary.

NEW YORK, N. Y., Jan. 15, 1898.

Many members of the Legislature have expressed healthy and hearty opposition to the proposed measure.

"Aunt" Louisa Eldridge is opposed to the Sunday theatre bill. She said yesterday to a Mirror reporter:

I sincerely trust that Assemblyman Julius Harburger's proposed amendment to the charter permitting theatrical performances on Sunday night may be defeated by a large majority, not from any religious scruples, for I do not possess a creed of any sort, but surely the actor, after a hard week's work, ending with two performances, needs a day of rest and a little enjoyment with his family. Although I am not acting at present, I long for Sunday that I may have a quiet day to read, write, and rest.

Miss Irwin remarks that "We are not bad carriers." Not! We are not so lucky as the poor laborer, for even the hod carrier rests on Sunday, and has a happy time with his family. So does he on all legal holidays. Not so with the actor. He works extra then, and as a general thing without extra pay. Contracts are made to read "to act at the usual performances given at this theatre," or words to that effect, so that we give eight and sometimes nine performances for a week's work.

Surely, the Sunday night concert is quite enough amusement for the public, and at the Sunday night concerts the artists are well paid. Even at the so-called fashionable concerts the *élite* do not turn out in numbers on Sunday nights. At a theatrical performance it means extra work for many working people connected with the stage, the scene hands, etc., and the orchestra, but they would insist upon being paid extra. Quite right, too. Why should they not?

Let the theatres of Berlin, Vienna, or any other "large European city" play on Sunday night. London, the largest of them all, does not. Let New York, the "second largest," keep to the good old "six days shalt thou labor," and give the actor his well earned rest on the seventh. Believe me he will be much happier and will give better work in consequence.



## THE VAUDEVILLE STAGE

POPULAR COLORED ARTISTS.



JOHNSON AND DEAN.

Above is a picture of Johnson and Dean, a team of sketch artists whose act is original and unique. They have been acknowledged by press and public to be among the cleverest artists of their kind now in vaudeville, as during the past two years they have made a reputation second to none. They joined hands as a team on April 27, 1896, and opened at the Olympic Theatre, Chicago, scoring a big hit. They made their New York debut on June 1, 1896, at the Trocadero Music Hall, in Twenty-third Street, and were re-engaged after the first performance for two weeks. On June 15 they were featured at the Théâtre Français, Montreal. They returned to New York, and on July 13 opened at the Madison Square Roof-Garden, where they remained three weeks, after which they played the Central Opera House, New York city. They then joined Flynn and Sheridan's City Sports, and toured the principal cities for thirty-six weeks. On May 10, 1897, they began a return engagement over the Castle circuit, and on June 6 they opened on the Orpheum circuit, in San Francisco. They met with the greatest possible success during this engagement, making a tremendous hit at every performance. On their return to New York they made their first appearance at Koster and Bial's, and scored such a success that they were re-engaged for four weeks. On August 30 they were among the headliners at Tony Pastor's, where they were well received. They went direct from Pastor's to Hammerstein's Olympia, and the following week returned to Koster and Bial's. They went from there to the Pleasure Palace, making a circuit of four of the leading vaudeville houses in New York in a space of four weeks, which is remarkable considering the fierce competition that is always going on among managers. Johnson and Dean are members of Sam Devere's company for the season of 1897-8.

## THEATRES AND MUSIC HALLS.

## Proctor's.

Charles Kent, the well-known legitimate actor, makes his vaudeville debut in conjunction with Agnes Proctor, who has had previous experience in the continents. They present a new comedietta called Taming a Husband. Bessie Bonnell makes a welcome reappearance in a new repertoire. The others are Seymour Howe and Emily Edwards in a comedy sketch; Mr. and Mrs. Augustin Neville, travesty artists; Fordyce and his puppet orchestra; Gerome Edwards, in her animated song sheet specialty; the Pantzer Trio, acrobats; Al Leech and the Three Roadside, in Their First Lesson; Eckert and Berg, operatic duettists; the Sisters Lora, acrobats; Michel and Algore, midgot comedians; Hadj Loeck, Arabian gun juggler, and the living pictures.

## Tony Pastor's.

Odell Williams heads an excellent bill, presenting his sketch, The Judge's Wooing. Madge Ellis is also a special feature, introducing her new songs. The other performers are Mr. and Mrs. William Robyns, in The Counsel for the Defense; Edwin Latell, banjo comique; Stine and Evans in The Frisky Doctor; Joe Welch, Hebrew impersonator; Irene Franklin, petite comedienne; Cooke and Clinton, sharpshooters; Jessie Merrillee, comedienne; Lorraine and Howell, sketch artists and dog trainers; Arline Rumsey, vocalist; Adolph Adams, impersonator; Menchen's kinoptikon; Mortimer and Darrell, who present for the first time in New York their sketch Zeb and Betty, and Saville and Stewart, acrobatic duo.

## Pleasure Palace.

Low Dockstader is the star, and in addition to his monologue introduces his animated song sheet, on a large scale, with a chorus of forty real coons. Belle Livingstone, late of A Milk White Flag company, presents for the first time in this city a new sketch by Kenneth Lee, called On the Stage. She is assisted by M. M. Delamatta. Nance O'Neil and McKee Rankin remain for a second week, presenting a short version of Oliver Twist. The other attractions are Arthur and Jennie Dunn, in their sketch, The Actress and the Bell Boy; Pete Baker, German comedian; "La Pluie et la Neige" (the storm dance); Foy and Clark, who made their New York debut in a sketch called The Man Across the Street; Scott and Wilson, acrobats (first time in New York); Georgia Earnhart, musical genius, and Evans and Vidocq, black-face comedians.

## Keith's Union Square.

"The event of the season" is what Manager Fynes calls the engagement of Edouard Remenyi, the great violinist. Remenyi heads an excellent bill, which includes La Petite Adelaide, the dancer, who makes her vaudeville debut; Cushman and Holcombe, in their new sketch, A Business Transaction; Thomas J. Ryan and Mary Richfield, in a new farce; Leona Lewis, comedienne; Tony Wilson and his clown, horizontal bar act; Lina Pantzer, wire performer; Lydia Barry and George Felix, in a

new act; Provo, juggler (New York debut); Snyder and Buckley, musical comedians; Hall and Staley, comedy duo (New York debut); Lamore Busch, contortionist; Burton and Ashley, comedy team; the Emerson Ladies' Quartette, high class vocalists; Gilbert Barony, "the giddy old girl;" R. H. Mohr, crayon artist, and Eddie Moore, dancer.

## Harlem Music Hall.

James F. Hoey heads a bill which includes Diana, Smith and Cook, Foreman and West, Carrie Scott, Armin and Wagner, Robert and Kitty Emmett, McPhee and Hill, and Joe Bonnell.

## Koster and Bial's.

Charmion, the sensational trapezist, still heads the bill. El Zobeide, a young contortionist, who dresses and looks like a girl, but is really a man, makes his New York debut. He has been appearing in the West since the beginning of the season. Carrie Fredericks, who has been abroad for two years, makes her New York appearance in a singing and dancing act. Mlle. Lora, who comes straight from Paris, makes her American debut. The hold overs are Irma Orbasany and her trained cockatoos; the Three Polos, acrobats; De Bessell, clay modeler; A. L. Guille, tenor; Calcedo, wire performer, and Clarisse Agnew, comedienne.

## Weber and Fields' Music Hall.

Pousse Cafe is good for the remainder of the season. The cast still includes Ross and Fenton, Sam Bernard, Peter F. Dailey, John T. Kelly, and Weber and Fields, besides the pretty girls. The olio is furnished by George Fuller Golden, comedian; Keno and Richards, and Melrose and Brown.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Scribner's Columbian Burlesquers have returned for another week on the Bowery.

THE LONDON.—Bryant and Watson's American Burlesquers are again on the East Side for a week.

MINER'S EIGHTH AVENUE.—Sam Devere's company have moved over to the West Side for the present week.

THE OLYMPIC.—The Watson Sisters' Burlesque company are providing the week's diversion in Harlem.

SAM T. JACK'S THEATRE.—An entirely new bill was put on yesterday, including an improved first part, and a burlesque, The Model, in which Jennie Yeamans appears. In the olio, Karina and Siegfried continue, and the Earl Sisters, Allie Vivian, Frank Bryant, and Edward Leslie are newcomers.

## LAST WEEK'S BILLS.

PROCTOR'S.—Annie Yeamans, John Wild, and Dean Collier made their debut as a vaudeville trio in a new sketch called Put Your Line Up, written for them by George F. Marion. It is really too bad that three such clever performers should have handicapped themselves with such poor material. The sketch looked as if it had been made to order in a great hurry, and that the maker had not had time to take the measure of his customers. The characters in the sketch are an Irishwoman who lives in a flat, a colored janitor who runs the building, and a tough youth, whose business is to put up clothes lines. Wild had only one funny line, and the laughs raised by Mrs. Yeamans and Collier were caused by their own antics and business, and not by the author's situations. If this trio had gone to Edward Harrigan and asked him to fix them up a sketch they would have had one which would probably have made the laughing hit of the season, even if he had used some of the old material with which they made hits in some of the old Harrigan plays. It is not too late yet to do this. The reception of the three New York favorites was extremely cordial. Mrs. Yeamans did one or two little specialties with which she has always made a hit. She grows more like her daughter Jennie every day. The Great Gantier exhibited his trained horses on the elevated stage, and his marvelous work brought out many "bravos." James Thornton was in splendid form and delighted his hearers with his dissertations on matrimony and drink, with two or three songs sprinkled in between. Willett and Thorne's Comedy company made a big laughing hit with their farce, An Uptown Flat. Laura Bennett sang some coon songs in excellent style, accompanying herself on the guitar. Bobby Gaylor said "Well, anyway," as he alone can say it, and got his jokes tangled up as usual, with amusing results. Conroy and Loring put on an old fashioned farce which went pretty well. They introduced an oddity in the shape of a young squealing pig. Jerome and Bell told a lot of quick jokes in rapid succession, scarcely giving the audience time to laugh. Bartell and Morris played on different instruments and wound up with the "Wabash" song, which they rendered with much feeling and a strong accent on the second tenor part. O'Rourke and Burnett did a very neat dancing act. Alma Booth tied herself into knots with the greatest ease. The De Greans went through some smart work on the trapeze, and Professor Filla's dogs proved themselves clever canines. The living pictures were continued. Most of the subjects are prettily posed and the backgrounds of some of them are very artistic.

TONY PASTOR'S.—Joseph J. Dowling and Myra Davis Dowling were seen once more in their sketch, A Pillar of Salt. Mr. Dowling played the eccentric comedy part of Titmarsh, and Richard Guise played the part of the Doctor, formerly played by Mr. Dowling. Titmarsh is really the star part of the sketch, and in spite of the fact that Mr. Dowling is a little long for the part he managed to make a hit in it. The piece has been changed slightly, and as played by the Dowlings, Mr. Guise, and Emily Stowe, who was excellent as the old maid, it made a genuine hit. George Evans started off by saying that he had intended telling some new gags, but that he had been notified by the Anti-New-Gag Society that he must not do it, so he contented himself with the old gags and the old songs, which made hits. Carrie Scott opened her turn with "Miss Modesty," a new song, and then introduced her idea of the East Side girl, which met with much favor. Clarice Vance confined herself to the singing of coon songs which she sang with much energy and earnestness. The Leon Sisters proved themselves agile acrobats. The Lavelles won applause with their dancing, and wound up with the tough limber girl act. Minnie Rinehart sang some up to date songs very neatly. Stewart and Gillen woke up the enthusiasm of the sports by their smart boxing act, which is one of the best of its kind. The Craig Trio brought sweet music from bells. David Hilton did some eccentric and difficult bicycle riding. The Sisters Helston danced very neatly. Deaves' marionettes pleased the children. Sato, a juggler who puts "O. K." before

his name, but whose act is totally unlike his initials, has evidently seen the Baggesons since he was here last, as he now makes a specialty of doing nearly every trick badly, dropping his articles to the floor, breaking cigar boxes, and so on. This performer retains the freakish make-up which is a relic of the good old variety days when the monkey face and the red flannel shirt were considered the acme of art. Thanks to the efforts of some of the vaudeville managers, performers are being gradually made to realize that the grotesque make-up which is calculated to frighten a horse from his oats is no longer popular, and that an audience nowadays requires something more than an assortment of grease paints and a funny jacket when it goes to a vaudeville house to enjoy a laugh. Tony Pastor was on hand every evening last week, and cheered up his admirers with some very merry ditties.

KEITH'S UNION SQUARE.—Low Dockstader was the headliner of last week's programme, and he received a very hearty welcome from Keith's patrons, who had not had the pleasure of hearing him in a long time. His monologue went as well as ever, and his new songs, especially "Take Your Clothes and Go" and "I Want Ma Lulu," were encored. Tony Wilson, an acrobat, made his American debut, or rather reappearance, in a parallel bar act, in which he was assisted by a clown, whose name did not appear on the programme. He certainly deserved to have his cognomen printed; in fact the team ought to be "Wilson and Jones," or whatever the white-faced man's name may be. He works nearly as hard as Wilson, and does some very good clown tricks. Mr. Wilson is a well-built man, who flits from bar to bar with the greatest ease, and does all of his tricks with the ease and grace which comes from long practice. The bars are placed rather high, and beneath them is a spring board, of which they make constant use. One of Mr. Wilson's best tricks is where he jumps from one of the bars to the spring board, which he strikes with such force that he is carried in a standing position right over the next bar. As a climax to the act Mr. Wilson turns between forty and fifty somersaults on the springboard. They are done slowly and gracefully, and the finish found great favor with the audience. The Middleleys made their first New York appearance since their return from the wilds of South Africa. They present their familiar "kid" sketch, with a few new gags, and it went tremendously. Wood and Sheppard's musical act pleased, and their cigar sign encore made the audience laugh immoderately. In this act some of the versatile stage hands made hits. Hugh Stanton and Pauline Willard presented A Wife By Advertisement, in which he and Miss Redding used to play. It is an amusing farce and was well done by Mr. Stanton and Miss Willard. Ray L. Royce, who was among the select few who get into the programme in black type, made a hit with his monologue, in which he sketches several familiar characters. The Silvers sang doleful songs so well that they were warmly encored. "Set A Light" was about the best of their selections. Lina Pantzer did some smart somersault work on the wire. Jessie, the trained baboon, closed the performance with her remarkable bareback riding exhibition, and was rewarded, as usual, with a bottle of beer. The Review Four sang some selections pleasingly. Edna Collins whistled some difficult numbers very correctly. William Rowe, Virginia Sawward and Bud Snyder were also in the bill.

KOSTER AND BIAL'S.—The name of Charmion, the trapeze performer, appears in large type with each succeeding week, and if it keeps on they will need a programme the size of a daily paper to accommodate the letters. She closed the performance last week, and everybody remained to see her undressing act. Clarisse Agnew, the soubrette, who was a roof-garden favorite here a couple of Summers ago, made her reappearance and sang some smart songs with considerable spirit. Silvern and Emerie, a couple of acrobats from Australia, did some difficult tricks on the flying rings. Irma Orbasany's trained cockatoos continued to meet with great favor. Madge Ellis' neat dresses attracted attention and her new songs pleased. Delmore and Lee's breakaway ladder act caused a mild sensation. Daisy Mayer sang songs of the Sunny South and danced neatly. Juan A. Calcedo, Albert L. Guille, the Three Polos, De Bessell, and the De Kock Troupe continued their engagements. M. Guille, the tenor, has made a remarkable hit here. His engagement has been extended several times, and his selections meet with increased favor each week. Max Gabriel's orchestra and Dr. Sommer's Hungarian band furnished excellent music.

PLEASURE PALACE.—Odell Williams was seen for the first time up town in his very amusing little play, The Judge's Wooing. His assumption of the character of the Southern gentleman of the mellow school is perfect, and the laughter is almost continuous while he is on the stage. He was assisted by Henry T. Harrison, Linda Palmer and Clara Knott. Nance O'Neil and McKee Rankin presented a short version of Camille on Monday, but it was not well received, and the scenes from Leah were substituted for the remainder of the week, with excellent results. Laura Moore, the prima donna, formerly of Francis Wilson's company, made her debut as a vaudeville star, and sang some songs excellently. Frank Lawton, the whistler, who has been in Australia for a long time, returned to New York and presented the specialty with which he has been identified since the days of A Hole in the Ground. As he had not been seen here for some time, however, he made a hit. Sam and Kittie Morton, assisted by Clara Louise Morton, made one of the hits of the bill with their dancing and gagging act. The Everett Trio did some good work in the acrobatic line. The Buckley-Hurst Equestrian Club, a school of educated horses, were put through their paces by J. Page Buckley. It was their vaudeville debut, and they made a bigger hit than a great many of their legitimate companions have made on similar occasions. Fred Roberts sang some typical English comic songs in real English style, and did not make much of an impression until he tackled the "Beer" song with which the Sisters Engstrom have won fame. He shouted this out with great vim, and the ditty made a hit and won him a good round of applause. The Whitney Brothers, and Presto, the buck dancing cornetist, found favor with the audience, and their act went well. Mlle. Bertini did some good contortion work. A magician named Water did an act about as weak as his name, and the Reese Brothers did some bad singing and some fair acrobatic work.

HARLEM MUSIC HALL.—One of the best bills yet offered here drew good houses all the week. Frederick Hallen and Mollie Fuller headed the list, and their sketch went smoothly and caught on immensely. Leola Mitchell, the dainty little comedienne, was a favorite. Eckert and Berg rendered operatic and other selections pleasingly. The Blondells' kid specialty made an overwhelming hit. Its uniqueness makes it very entertaining. Lew Hawkins had old gags and a new parody, all of which were well re-

## A POPULAR ENTERTAINER.



RAY L. ROYCE.

Just a year ago, the original of the above picture, made his New York debut in vaudeville at Keith's Union Square Theatre, where his original, refined, and artistic methods won immediate recognition from both management and patrons. His success here was quickly followed by engagements in all the leading vaudeville theatres both East and West. He has played repeatedly during the past season all the leading circuits, and is now recognized as a strong feature of any bill in which he appears. He is especially in demand with those managers whose patrons appreciate and expect the rare combination of artistic merit and refinement. He last week completed his fifth engagement at Keith's Boston theatre, where his reception by both press and public was particularly gratifying. Last week found him at Keith's Union Square Theatre for the fourth time, and this week he is at Keith's Philadelphia house. In his charming monologue of "character bits," "mimicry," etc., Mr. Royce shows remarkable talent, originality, and versatility. It is a pleasure to note the constantly increasing popularity of the higher class of artists so ably represented by Mr. Royce.

ceived. Seely and West, with their curious musical instruments, also scored. The Renfres did an acrobatic act with an elaborate setting. Keno and Welch have improved somewhat since last here. Burt Jordan's dancing pleased the early comers.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Pousse Cafe, with its clever comedians, pretty girls, really funny lines and situations and tuneful music, continued to attract crowded houses. Bilda Thomas, the bright comedienne, assisted at the piano by Frank Barry, made a pronounced hit in her original specialty. She was especially good in her imitation of the amateur soubrette, and was liberally applauded. John W. Ransone, who takes special pains to have his make-up resemble Richard Croker as he appears to day, scored an emphatic hit with his political gags. He had some new verses for his "Ruler" song, and they went tremendously. Loro and Page presented a pleasing acrobatic comedy act. Bessie Clayton's dancing is still a feature of the burlesque, and she receives hearty encores at every performance.

## THE HOUSE SHOW SYSTEM.

"I think the day will arrive when vaudeville stars of reputation will be able to fill an entire season even if they do not appear in syndicate houses or in the big circuits." Thus spoke Robert Gran to a Mirror man yesterday. "When the announcement was made that the syndicate houses would not engage the bigger turns I set about to see what I could do, and you see I have house shows in Albany, Newark, Troy, Montreal, Buffalo, and Toronto, and it has only started. I bunch three or four attractive names together, with some good variety features, and the manager is tempted to give vaudeville a trial. Once tried the result is never in doubt, and in two cases recently the policy of the house was changed at once. Then there are those smaller towns which have started in to play big acts—Fall River, Bridgeport, and the like. All this tends to make the vaudeville artist less dependent on the big regular houses, and creates at times a lack of supply that is conducive to a great demand." Mr. Gran then produced his booking memo and said: "I know that Johnstone Bennett plays every week in the year, and often has four or five offers for a single week. Pauline Hall never worries about the West, or even New York, for she is in demand always and is a splendid card to start these experimental house shows with. This is only carrying out in the regular season the very scheme that I personally failed in last Summer. Now it is a glorious success for the managers themselves, while I will continue to satisfy myself with the commissions. I lost quite a fortune last Summer myself when I was deluded into believing that the seasons had changed and we were to have no Summer, but I was right about vaudeville in the interior, and now we have the proof. It is useless to be always harping on the same old lines. New acts were not plentiful this season, so I looked for new towns. Now that we have several of them the new acts will present themselves when they know the efforts that are being made to extend the circuits to fill out their season."

## FLORRIE WEST ILL.

Florrie West is seriously ill in Liverpool. She was engaged to play principal boy in the pantomime at the Royal Court Theatre, Liverpool, but was unable to appear, as she contracted a severe cold on her trip across the ocean, and has been laid up ever since. It will probably be several weeks before she will be well enough to play.

## THE ORIGINAL MAGGIE CLINE.

Maggie Cline will reappear in all the glory of her original specialty at the Harlem Music Hall next week. She will discard the long skirts with the hand painted panels to which she has been addicted for several years past, and will go back to her original make-up, which she used in the days when she made "Mary Ann Kehoe" the talk of the country. If the revival proves



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

THIS WEEK AT PROCTOR'S PLEASURE PALACE, N. Y.

« A NEW HEADLINER »

# MISS BELLE LIVINGSTONE

For several seasons a leading feature of Chas. H. Hoyt's successes, has made her VAUDEVILLE DEBUT with brilliant results, assisted by MR. MIRO DELAMOTTA, in Kenneth Lee's latest hit,

ON THE STAGE

SOLE AGENT, ROBERT GRAF, 86 W. 33d St., N. Y.

## BUCKLEY-HURST EQUES-CURRICULUM

Famous School of Educated Horses—Twenty (20) in Number.

PERFORMED BY J. PAGE BUCKLEY.

GRAND STREET PARADE DAILY.

NOW BOOKING IN VAUDEVILLE.

Last week closing the show at Proctor's Pleasure Palace and receiving curtain calls nightly. Booked for a return date. Write or wire for open time.

DOBE HARLEY, Mgr., Aulic Hotel, Broadway and 35th Street, New York.

a success she may possibly be induced to treat New Yorkers to her really great impersonation of Nanki Pooh in a travesty on The Mikado, in which she appears in pink tights.

### ALL ABOUT AN OVERCOAT.

Minor readers have observed that in Augustus Thomas' one-act play, That Overcoat, presented by the Criterion Theatre Co., at Hoyt's last week, the author uses the identical incident, even to properties, used by Milton Nobles in Why Walker Reformed. The similarity in the plays, however, begins and ends with this incident, and as the incident itself is not new, there will probably be no quarrel between those clever writers as to its authorship. In this connection Mr. Nobles has never been entirely satisfied with his charming little play, for the reason that it subordinated Mrs. Nobles and afforded her no opportunity to utilize her exquisite singing voice. He has now overcome that obstacle. A song, at the piano, will be introduced as an integral part of the play. The song and accompanying stage business will greatly enhance Mrs. Nobles' character, besides introducing an entirely new element of interest in the story and action. The change also enables Mrs. Nobles to wear an evening toilet instead of a tea gown, as formerly. The Nobles begin their return dates over the Keith circuit at Philadelphia on Feb. 7.

### ERNEST BIAL MARRIED.

Ernest Bial was married on Wednesday evening, Jan. 12, to Gabrielle Lambert, the daughter of Pierre Lambert, a retired merchant of this city. The ceremony took place at Fleuret's, on Fifth Avenue, and was performed by Councilman Emil Neufeld. Although the wedding was a very quiet one, it was attended by a number of the relatives and friends of the happy couple. The bride was born in France, and has resided here only a few years. She is young, pretty, and slender. Mr. Bial is the son of the late Rudolph Bial and a nephew of the late Albert Bial. He was for several years treasurer of Koster and Bial's Music Hall in this city, and on his retirement from that position he opened a vaudeville agency. He is now making arrangements for a concert tour.

### BENEFIT FOR LOU F. SHAW.

Lou F. Shaw, the well-known stage-manager and agent, whose health is failing, will be tendered a big benefit at the Fourteenth Street Theatre on Sunday evening, Feb. 6. His friends are desirous of securing sufficient funds to enable them to send him to Colorado, where it is hoped he will recover. Mr. Shaw was in the employ of H. C. Miner for many years, and has lately acted as stage-manager of the Avenue Theatre, Pittsburgh. Several very prominent vaudeville performers have already volunteered for the benefit, and it is likely that the list will include every well-known performer who happens to be in or near New York on the evening of the benefit.

### MINNIE SELIGMAN IN VAUDEVILLE.

Minnie Seligman-Cutting has decided to return to the stage. She will make her reappearance at Proctor's either on Jan. 31 or Feb. 7, in comedy and tragedy, supported by Frank Lander, Richard Ganthony, Frank Davis, and Louis Mitchell. Her engagement is for six weeks, and her intention is to present a new play each week. Her husband wishes it to be understood that his wife's return to the stage is made only because she is fond of acting. Her salary is said to be very large.

### HENRY BAGGE IN VAUDEVILLE.

Henry Bagge, who has been seen in this country in support of Fanny Davenport and other actors, has decided to go into vaudeville. He acquired a liking for heroic work while leading man with The Privateer last season, and has chosen for his debut in the local houses Channing Pollock's war sketch, The Honor of a Spy. He will be assisted by Agnes Rose Lane and George Leonard, from the legitimate ranks.

### HOPKINS IN NEW ORLEANS.

Colonel John D. Hopkins, the vaudeville magnate, has practically completed arrangements for buying the St. Charles Theatre in New Orleans and will add it to his circuit. He left Chicago on Jan. 10 for New Orleans, and will finish up the business in connection with the theatre before he returns to Chicago. The performance will be similar to that with which he has made such a success in Chicago.

### THE FORTUNIS ARRIVE.

The Three Brothers Fortuni, European eccentricity who were imported especially for the Keith circuit, arrived in New York on Jan. 14. They made their American debut yesterday at the Bijou, in Philadelphia, and will be seen at the Union Square on Jan. 31.

### THE COULTERS AT KEITH'S.

Frazer Coulter and Grace Thorne Coulter, supported by Ernest Tarleton, late of the Lyceum Theatre Stock company, will present a

new sketch at Keith's Union Square Theatre on Jan. 31. It is from the pen of Edward E. Kilder, and is entitled A Pass for Two. Judging by the title, it deals with the doings of the deadhead.

### A BIG TEAM.

John C. Stewart and John Hart, two of the biggest men in the profession, who have appeared with great success in The Two Johns, will present a short version of that funny farce in vaudeville. They will be assisted by a company of eight people. They will open in Albany with one of Robert Grau's house shows.

### WILLIAMS' NEW SKETCH.

Odell Williams has secured a new one-act play entitled The Game Cock, by Horace McVicker, which he will produce shortly in the leading vaudeville houses. It is said to be very funny, and gives Mr. Williams an excellent chance for the display of his peculiar talents.

### HOEY HAS RECOVERED.

James F. Hoey, who has been ill for several months at his home in Sayville, L. I., has recovered, and is filling an engagement at the Harlem Music Hall this week.

### VAUDEVILLE JOTTINGS.

Margaret Webb has been ill with peritonitis at her home in this city for nearly a month, but is now rapidly recovering her health, and hopes to be able to resume her engagements in a few weeks.

Frank Hallaren writes that he is doing well, playing club and lodge dates in St. Louis. He spent the holidays with relatives in Independence, Mo.

Pearl Andrews has begun a suit for \$25,000 damages against the Sixth Avenue dry goods firm in whose store she was arrested during the holidays on a false charge of shoplifting.

On Feb. 20 Cleveland Lodge No. 9, T. M. A., will hold their annual benefit. A number of prominent artists have promised to appear.

Among the performers engaged to appear at the Pleasure Palace in the near future are Lydia Titus, Lillian Burkhardt, Jennie and Arthur Dunn, Quinn, Cameron, and Farley, Patrice, Joseph Hart, the Meers Sisters, Zelma Rawlston, Stanley and Jackson, the Mimic Four, M. Rudinoff, Flison and Errol, Bloom and Cooper, and Isham's Octoroons.

Gertrude Haynes was interviewed by a Telegram reporter during her engagement in Worcester, Mass., last week. The article is exceedingly interesting, and was set up with a large and catchy headline.

Carrie Fulton returned to the City Club co. at Newark, N. J., Jan. 19. Her absence was caused by the serious illness of her father.

Queen Victoria ordered an exhibition of a cinematograph and a troupe of dogs, both from the Empire, at Windsor Castle, recently. The old lady is certainly up to date.

Dan Leno's daughter made her debut in pantomime recently at the Garrick Theatre, London.

Delts and Don have gone to Johannesburg, South Africa.

Collins, Larkelle and Collins continue their success in England.

At a recent meeting of the Palace stockholders a vote of thanks was tendered Charles Morton for his excellent work as manager. Mr. Morton is in his seventy-ninth year.

When Harry Richards arrived home in Sydney, N. S. W., some time ago, he made a speech from the stage, during which he read over a list of contracts he had made in London, amounting to about £100,000.

There's a juggler in London who calls himself Cincinnati. He must be from Ohio.

Jolly John Nash is described on a London programme as a "rib-tickling old rollicker."

Nellie Waters joined the City Club co. at Newark, N. J., on Jan. 30.

Dan Leno recently followed Chevalier's example, and went out on a provincial tour, giving recitals in places where he could be seen by the dear good folks who "never go to the dreadful theatres."

Here are some of the new songs recently published in England: "Oh, Girls," "Didn't Know the Game," "The Cabin Door," "Don't Come Near Me," "At the Wake of Buddy Malone," "Down Fell the Pony in a Fit," "The Blind Collector," "One More Waltz," and "Little Tottie Brown Shoes."

Billy McClain writes THE MIRROR that he called at the New York Hospital recently to see Eugene Hillman, whose foot was amputated on Dec. 17. The members of the Darkest America co. made up a purse for the unfortunate contraband. Mr. Hillman would like to hear from any of his old friends, as the letters will help him to pass the time, which hangs heavy on his hands.

It is too bad that we cannot have a universal slang, which would be understood all over the world. The following item from the London Echo is something, and we would like to have a translation of it from some of our readers who are familiar with the variety of American slang to be touched up now, and again with the white-wash brush, it seems. English artists with transatlantic aspirations will perhaps make a note of this observation.

Devo, who danced here in The Girl from Paris last season, has gone to South Africa to fill an engagement.

George M. McCarthy, who invented the great "bunk bath" advertisement for Anna Held, has written a new sketch called An Ossified Man, and is also preparing a new burlesque for this hall.

Edna H. W. Buchanan sent out some postal cards about a fortnight ago, which contain the information

## HELENE MORA

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By arrangement with Mr. J. H. Stoddart.

## EDWARD McWADE=MARGARET MAY

IN A MATRIMONIAL BLIZZARD.

One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWade. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, satires abound. Address 128 LEXINGTON AVE., N. Y.

Dudes of the Tenderloin!

## B. BARRON GRACIE AND REYNOLDS LEW

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Strong Specialty.

Address MIRROR.

that he is a comedian of the latter-day school and does the best monologues on the stage. Dockstader, Eldridge, Thornton, and a few others, will kindly take notice.

Ed F. Jeroma, son of Edward F. Jeroma, Sr., proprietor of the Paris Beauties co., has taken the business management of the Beverwyck Music Hall, Saratoga Springs, N. Y.

Horace F. King has written a ballad called "An Irish Love Song."

Marie De Gannor appeared in the spectacular production of Cinderella at the Metropolitan Opera House in this city on Jan. 8. She was the premiere in the Spanish ballet at the matinee and danced the solo in the hornpipe ballet in the evening.

Remenyi, the violinist, has not given up his concert engagements on account of going into vaudeville, but will fill them later in the season. He has been watching the wonderful growth of vaudeville, and is a firm believer in its future.

Charmion, the sensational trapeze performer, now at Koster and Bial's, has been engaged for eight weeks at the Winter Garden, Berlin, beginning April 1. She was to have appeared at the performance given by the Society of Musical Arts at the Astoria last week, but was prevented by "a severe cold." It was probably caused by the chill which struck some of the members of the Society when they heard she had been engaged to perform.

R. D. Girard, New York agent for the Orpheum circuit, states that the engagement of Patrice and her co. in A New Year's Dream has been so successful at the Orpheum in San Francisco that Mr. Girard has extended it, so that she will remain in that city three weeks. On Jan. 21 she will open at the Orpheum, Los Angeles, for a fortnight. Agent Girard regards this success as most significant and brilliant for the clever comedienne.

Harry Walker and Edith Fink, manager and treasurer of the People's Theatre, Memphis, Tenn., are said to have left the town with money due the vaudeville performers who were appearing at the theatre.

Elizabeth Lawrence, formerly Baroness Blane, will start out at the head of her own co., opening at the Park Theatre, Boston, Jan. 24. The co. will include John W. Ransome, Charesse Agnew, Richard Harlow, and Lola Yverri.

Tortajada, the Spanish dancer, is said to have made a bit in London. It is nearly three years since she was a feature of the bill at the Madison Square Roof Garden.

Nugent's concert at the Star Theatre on Sunday evening attracted a large audience. The performers were Lew Dockstader, Maude Stuart, George Evans, J. K. Emmet, and Anna Mortland, and others.

Merrill Osborne and Edwin Hoff will make a joint appearance in vaudeville in a new sketch by Edward E. Kilder. They will make their debut at Keith's where a date has been arranged for them by Robert Grau.

A certificate of incorporation of Shen's Garden Theatre co. of Buffalo, N. Y., has been filed with the County Clerk.

New rattan chairs have been placed in the Olympic Theatre, Providence.

Charles H. Doutrich has joined Bruns and Nina's Vaudevilles, now touring Iowa and Kansas. He is acting as advance agent. The co. includes H. Bruns, Mile Nina, Grace Emerson, A. Z. Chapman, Clarence Santa, the Putters, and Ray Chapman.

Jeanette Dupre received some elegant holiday gifts, among which were a Persian lamb coat, an enameled silk umbrella, and \$50 in gold from her husband, W. B. Watson; a silver manture set, handkerchiefs, a gold jewel case, a silver bread plate, and a five-pound box of candy from the American Burlesquers.

Ida Siddons closed last Saturday a successful engagement of eight weeks at World's Theatre, Pittsburgh, where she has produced her repertoire of burlesques.

Ernest Wilson and Lela McIntyre are playing the Standard Theatre, Philadelphia, Pa., this week.

## SEYMOUR HOWE

Eccentric Singing and Dancing Comedian,

## EMILIE EDWARDS

Mezzo-Contralto, Monologist.

Proctor's 23d St. Theatre, Jan. 17, 1898.

"Miss Edwards has evidently left her voice in the cellar until it got rusty."—Censor (local space filler). "Miss Edwards has such an unusual voice that she made a distinct hit, observed and appreciated by the huntman of the Chicago Opera House, who immediately engaged her; she is a cultured musician, but her voice has been more neglected than reasonable, considering it is so fine a natural organ."—AMY LEBLIE (America's recognized lady dramatic critic). Permanent address, MIRROR office.

## MR. KENNETH LEE

Author of the successful burlesque,

## THE GLAD HAND.

Burlesques, farces, sketches, etc., written to order. Special writer for Miss Clara Morris, Mr. and Mrs. Sidney Drew, and the majority of the leading vaudeville stars here and in England. London Agent, AL. SOUTHERLAND, 116 St. Martin's Lane. Address MIRROR office.

## The Original Stars of the East

Sie Hassan Ben Ali's Famous Troupe of Beni Zong Zong Arabs did not go with Barnum and Bailey's Circus to Europe as stated by the papers. The Beni Zong Zong Troupe headed by the Moorish Giant Pyramid Under-stander, Abdallah Ben Hamady, sailed for Mexico Dec. 24, to join Orrin Bros.' Circus. Sie Hassan Ben Ali, Manager of Beni Zong Zong Troupe, is now in Chicago directing the 3 Whirlwinds. Permanent address 515 SIXTH AVENUE, NEW YORK CITY.

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Farce-Comedy, Drama or Vaudeville. High class Specialties. Address FURUS, Lewis Co., N. Y.

## RICHARD PITROT

World's Greatest Character Delineator.

They will be seen at Keith's Union Square, Feb. 28, in their new operatic sketch, An Old Fashioned Romance, which they produced for the first time at the Eden Theatre, Paterson, N. J., Dec. 29.

Elvira Frenchell and Tom Lewis are in the city looking their Spring tour.

Burt Shepard has made a big hit as the King in the pantomime Dick Whittington, which is being done at the Shakespeare Theatre in London.

Master Edward J. McCarthy, who made a favorable impression recently at the Brooklyn Music Hall, will shortly be seen at one of the principal vaudeville houses of this city.

A reader of THE MIRROR, who lives in the Borough of Brooklyn, writes to inquire why we see so few good magicians in vaudeville. Experts are requested to send in their answers and so relieve this gentleman's anxiety.

Al Fields informs us that May Stewart, of the Stewart Sisters, was taken ill suddenly with peritonitis while playing last week at Poll's in New Haven, Conn., and from present indications will be obliged to rest for several months. Her sister Belle will continue alone, doing an entirely new and original specialty. This week she is at the Brooklyn Music Hall.

Anna Wilkes, juvenile soubrette, made a hit at the Theatre Francaise, Montreal, Canada, last week



McCarthy, John and Nellie—Olympic, Providence, 17-22.

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Merkel and Algore—Proctor's, N. Y., 17-22.  
 Merrill, Jessie—Pastor's, N. Y., 17-22.  
 Mortimer and Darrell—Pastor's, N. Y., 17-22.  
 Morris, Clara—Keith's, Providence, 17-22.  
 Mohr, R. H.—Keith's, N. Y., 17-22.  
 Moore, Eddie—Keith's, N. Y., 17-22.  
 Manville, Beatrice—Ninth and Arch, Phila., 17-22.  
 Morello, Thos.—Keith's, Phila., 17-22.  
 McCarthy and Reynolds, Opera House, Chicago, 17-22.  
 Neville and Barlow—Proctor's, N. Y., 17-22.  
 Northern Troupe—Pike, Cincinnati, 17-22.  
 Nordheim—Keith's, Phila., 17-22.  
 O'Keefe, Irma—Koster's, N. Y., 17-22.  
 O'Brien and Havel—Olympic, Providence, 17-22.  
 O'Neill and Rankin—Palace, N. Y., 17-22.  
 O'Neill, Martin—Keith's, Phila., 17-22.  
 O'Dell, Kitty—Opera House, Chicago, 17-22.  
 O'Rourke and Burnett—Wonderland, Rochester, N. Y., 17-22.  
 Odell, Harry and May—Ninth and Arch, Phila., 17-22.  
 Polos, Thos.—Koster's, N. Y., 17-22.  
 Pantzer, Lina—Keith's, N. Y., 17-22.  
 Polt and Collins—Avenue Theatre, Pittsburgh, 17-22.  
 Olympia, 24-25.  
 Pantzer Trio—Proctor's, N. Y., 17-22.  
 Provo—Keith's, N. Y., 17-22.  
 Quinn, Cameron and Farley—Palace, N. Y., 17-22.  
 Royce, Ray L.—Keith's, Phila., 17-22.  
 Roberts, Fred—Wonderland, Wilmington, Del., 17-22.  
 Rosebuds, Thos.—Proctor's, N. Y., 17-22.  
 Robyns, Mr. and Mrs.—Pastor's, N. Y., 17-22.  
 Rumsey, Arline—Pastor's, N. Y., 17-22.  
 Rudinoff, M.—Keith's, Providence, 17-22.  
 Raymond and Kurkamp—Wonderland, Rochester, 17-22.  
 Rodgers and Bock—Avenue, Pittsburgh, 17-22.  
 Royce and Intrepid—Hyde and Behman's, Brooklyn, 17-22.  
 Remenyl, Edouard—Keith's, N. Y., 17-22.  
 Ryan and Richmond—Keith's, N. Y., 17-22.  
 Richards and Canfield—Ninth and Arch, Phila., 17-22.  
 Sato, O. K.—Hyde and Behman's, Brooklyn, 17-22.  
 Soncrant Trio—Opera House, Chicago, 17-22.  
 Stewart Sisters—Music Hall, Brooklyn, 17-22.  
 Stine and Evans—Pastor's, N. Y., 17-22.  
 Saville and Stuart—Pastor's, N. Y., 17-22.  
 Smith and Campbell—Keith's, Providence, 17-22.  
 Stanley, Mabel—Wonderland, Wilmington, Del., 17-22.  
 Scott and Wilson—Palace, N. Y., 17-22.  
 Snyder and Buckley—Keith's, N. Y., 17-22.  
 Sarony, Gilbert—Keith's, N. Y., 17-22.  
 Starr—Ninth and Arch, Phila., 17-22.  
 Shepley, John H.—Keith's, Phila., 17-22.  
 Sidman, Arthur C.—Hopkins', Chicago, 17-22.  
 Smith and Fuller—Opera House, Chicago, 17-22.  
 Swan and Devan—Opera House, Chicago, 17-22.  
 Stewart, Belle—Music Hall, Brooklyn, 17-22.  
 Thomson, Harry—Opera House, Chicago, 17-22.  
 Thornton, James—Hyde and Behman's, Brooklyn, 17-22.  
 Truchard and Dillon—Wonderland, Wilmington, Del., 17-22.  
 Three Barnetts—Wonderland, Wilmington, Del., 17-22.  
 Tooley, Mr. and Mrs. Larry—Ninth and Arch, Phila., 17-22.  
 Titus, Lydia—Keith's, Boston, 17-22.  
 Webb and Hassan—Alhambra, Milwaukee, 17-22.  
 Williams, Odell—Pastor's, N. Y., 17-22.  
 Whitney Brothers—Music Hall, Brooklyn, 17-22.  
 Wilson, Tony—Keith's, N. Y., 17-22.  
 Welch, Joe—Pastor's, N. Y., 17-22.  
 Weston and Bensley—Wonderland, Wilmington, Del., 17-22.  
 West, John A.—Keith's, Phila., 17-22.  
 Whirlwinds, Five—Opera House, Chicago, 17-22.  
 Western, Little—Hyde and Behman's, Brooklyn, 17-22.

## A. S. SEER'S NEW BUILDING.

The A. S. Seer Printing Company will leave its present quarters, 19 East Seventeenth Street, and already extensive preparations are being made and careful plans made for removal. For years the business of the company has been growing according to the constant improvement in the work it has turned out, and with the attendant increase in the size of the plant the old building became much too small. At last a change was decided on and arrangements made with Mr. Ludin for his fine property uptown. The land on the South side of Forty-first Street, near Broadway, was secured and laid out for the building projected. The property has a frontage of 50 feet and a depth of 100. The building will be of stone, and when finished will probably be the finest used for a live purpose in the world. It will be six stories high, each floor being laid over double iron rafters, in order to secure strength to sustain the weight of the ponderous machinery. It will be perfectly lighted and ventilated, fitted out with the latest improvements and arranged with a view to the comfort of the firm's employees. An excellent system of connection between the boiler and machine rooms will be used. From the outside the structure will be both imposing and handsome. Topped with ornamental iron work, with a square facing and unique architecture, the building will be one to attract attention. There will be four entrances, two in front and two in the rear, and the arch work will be something out of the ordinary. The building will be ready for occupancy about May 1, 1898, and the change will take place immediately thereafter. For some years the A. S. Seer Company has stood among the first in display printing, and their present prosperity is due to their energy, enterprise and care for their business.

## CUES.

Duncan B. Harrison is engaging a company to play The Pacific Mail with musical specialties.

The company organized by Rudolph Aronson to produce Mrs. Feigl's new comedy will open in Washington on Friday. The organization comprises Madame Pilar-Morin in the leading part, Annie Mack, Lorraine Brown, Minnie Frith, Felix Hancy, William Bonelli, William Eville, Frank Palmer, Harold Shaw, R. M. Thomas and E. Morrison.

Eva Davenport, of The French Maid company, now playing at the Herald Square Theatre, has been served with papers in a suit brought by Harry and Edward Paulton to recover royalties due them for the use of Dorcas.

John P. Slocum, for six years business manager for Richard Mansfield, has succeeded Frank Williams at the Broadway Theatre.

Charles E. Evans is forming a company to produce his newly acquired play, Hotel Topsy Turvey. The date for the production has not yet been determined upon, but it will probably not take place until next season. In case it is successful the company will present at the Herald Square Theatre. From time to time, such other pieces as Manager Evans may find advisable.

Judge Newburger has sentenced Edward J. Ratcliffe to the penitentiary for six months for assault upon Mrs. Ratcliffe. The prisoner's counsel secured an order to show why a certificate of reasonable doubt should not be issued.

H. Stanley Davies is playing the light comedy part in The Westerner. The company is headed by Ralph Stewart.

Mrs. O. T. Fiske (Josephine Fox) was granted an absolute divorce on Dec. 23 at Chicago.

Frank E. Aiken, Carleton Macy, Eleanor Carey, and Mrs. Charles G. Craig left the Clay Clement company at Detroit.

Juliette de Grignan is playing Little Lord Fauntleroy with pronounced success.

A new dramatic organization has been formed in Pawtucket, R. I., known as the Seabrook Dramatic Company. The members, consisting of ladies and gentlemen of Pawtucket and Central Falls, many of whom have long been connected with prominent amateur clubs, as well as with professional companies. Some have appeared in vaudeville performances, so that, as a whole, the company is possessed of a diversity of talent. The headquarters of the new company is in the Cumming block, and its officers are as follows: President, Fred M. Heflin; Secretary, Daniel E. Flynn; Treasurer, Joseph L. Corcoran; Manager, Howard S. King; Stage Manager, Horace Payne; Advance and Advertising Agent, John H. Crofton; Instructor, A. L. Varada.

## SAID TO THE MIRROR.

ALF. T. WILTON, manager of Lothrop's Opera House, Worcester, Mass.: "I received forty-two letters and twenty-eight telegrams in answer to my ad in THE DRAMATIC MIRROR last week regarding open time. I have filled the time with Richards and Canfield in My Boys week of Jan. 31, Chimmie Fadden week of Feb. 7, and the Rays, in A Hot Old Time, who did a record-breaking business here in September, for week of Feb. 14. I am thoroughly convinced that THE MIRROR is a great advertising medium."

EDWARD C. WHITE: "Two Little Vagrants broke all records at the Lyric Theatre, Hoboken, Jan. 10-12. The play and performance proved a drawing card so strong that the time could have been extended to a week with profitable results."

NELLIE BRAGGINS: "The rumor that I am to be married in the Spring is without foundation. I shall certainly leave the stage when I do marry, but I contemplate no such step for some years."

CHARLES L. WALTERS: "A snap company in Iowa, billed as Murray and Murphy, is using paper of Dan McCarthy, Mark Murphy, Mathews and Bulger, and, stranger of all, Louis James. Managers book those things, and tell me on my arrival that they will hurt our farce-comedy. I am glad to say that Murray and Mack are doing S. R. O. in most of the towns."

W. D. HUSTED, Mansfield, Pa.: "Allow me to express my satisfaction with your manner of doing business. I consider THE MIRROR the very best dramatic newspaper."

## MUSICAL NOTES.

Mr. Cummings-Jones, Mrs. Carl Alves, Geraldine Morgan, W. H. Rieger, and E. F. Bushnell assisted last Thursday at a testimonial concert to P. A. Schaeffer at Mendelssohn Hall.

Isabel Conant, Louise Boyce Tyler, and Mabel Watson appeared last Thursday at a concert at the Windsor Hotel.

Anton Seidl's sixth subscription concert occurred last Thursday at the Astoria. Mrs. Georg Henschel was the soloist.

Madame Nellie Melba sang Aida for the first time in America at Philadelphia last Thursday with the Damrosch-Ellis Opera company.

Mascagni's new Japanese opera has been named Iris.

Herman Perlet will compose the incidental music for Beside the Bonnie Brier Bush.

Ffrangon Davis will arrive from England in March to appear with Emma Juch in song recitals.

Victor Herbert, Tom Karl, Lydia Enstia, and Mrs. Sidney Harris appeared last Thursday at the Astoria morning musicale in aid of Life's Fresh Air Fund.

Laura Sanford, a young American pianist, made a successful debut on Jan. 11 at the Astoria, assisted by David Bispham and Sam Franko's orchestra.

Mr. and Mrs. Georg Henschel gave one of their charming song recitals last Friday afternoon at Chickering Hall. A very large audience thoroughly enjoyed the varied programme of these delightful entertainers. The occasion was the first of two "farewell" recitals, under direction of Henry Wolfsohn, the second being announced for to-morrow (Wednesday) afternoon, at the same place.

Brooke's Chicago Marine Band will sail for a European tour in the Spring.

A concert in aid of the Workingman's School and District Nursing Department, of 109 West Fifty-fourth Street, New York city, will take place at the Metropolitan Opera House on Feb. 26.

The last of the present series of popular Sunday concerts was given at the Metropolitan Opera House last Sunday evening. Anton Seidl conducted, and the soloists were Alice Verlet, Madame Jacoby, the Suto Sisters, and Leon Marx.

Han-Jel's Messiah was given before a large audience at the Metropolitan Opera House last Saturday evening by the People's Choral Union of New York, conducted by Frank Damrosch. The soloists were Emma Juch, soprano; Josephine Jacoby, contralto; H. Evans Williams, tenor, and Charles W. Clark, bass. Will C. Macfarlane played the organ, accompanied by the New York Symphony Orchestra.

The first of a series of popular concerts was given at the American Theatre last Sunday evening. The principal features were artistic violin playing of the four Bessey Children, vocal selection by Madame Georgine Januschowsky, Joseph Sheehan, Ruth White, and several members of the Castle Square Opera company.

## MATTERS OF FACT.

The right to Harkins and Barbour's version of Uncle Tom's Cabin has been secured by W. Edsall Spencer, and the play will be presented by him with all the scenery and accessories of the original production of this version.

"X. Y. Z." care this office, wants a good one-night stand theatre on rental.

The new Opera House at Columbus, Miss., was opened recently by James O'Neill with a \$1,200 house.

Immediate open time may be had at both the Jefferson, Portland, Me., and Lowell Opera House, Lowell, Mass., which are managed by Fay Brothers and Hosford, with headquarters at Lowell, Mass.

James D. Burbridge, who has piloted Down in Dixie for four years, will next season manage the well-known Irish comedian, John Kernell. For three years Mr. Kernell has been one of the big features in vaudeville, and has now consented to return to his first love, farce-comedy. The name of the new play is as yet unknown, but for the present is styled The Three T's, which is said to be made up of all the latest fun around the Rialto, and introducing many things new to the stage. The booking is now progressing satisfactorily, and Manager James D. Burbridge can be addressed at 175 West Ninety-fourth Street, this city.

Shall We Forgive Her, with Marie Wainwright in the leading role, made the hit of the season last week at Jacob Litt's Bijou Theatre, Milwaukee. The S. R. O. sign was displayed every night during the engagement, and hundreds were turned away from the matinees.

Constance Williams, as leading support to W. S. Hart, has created a favorable impression this season. From all parts of the country come highly flattering notices of her work. Scarcely more than one year ago Miss Williams had yet

GREVE LITHOGRAPHING CO.,  
MILWAUKEE, WIS.

NEW LINE OF

## Burlesque, Farce-Comedy and Variety Paper.

Write for new catalogue and get the latest up to date stock Lithos, Stands, etc.

Having Secured the Rights to Harkins &amp; Barbour's New Dramatic Version of

## Uncle Tom's Cabin

with all the original magnificent scenery, properties, etc., I am now ready to negotiate for

GOOD OPEN TIME IN CITY THEATRES.

The Press, the Pulpit and the People unhesitatingly pronounce this as the only version worthy of Mrs. Stowe's immortal work, and easily one of the greatest melodramas of the century. Address all communications to

W. EDSALL SPENCER, MIRROR OFFICE.

WASHBURN-BURNS'  
THE LAND OF THE LIVING

LILLIAN WASHBURN, as "Meg." JESS BURNS, Manager.

Now in our 22nd week of prosperity. HAVE OPEN TIME—Weeks of February 25th, March 7-14 and 21, May 9 and after. Address JESS BURNS, Manager, as per route in Mirror.

to face the public for the first time. Her debut was made with Frederick Warde as Portia. Since then Pauline, Mercy Merrick and many other roles of equal prominence have fallen to her lot, and have been handled with skill.

Rosa Rand is highly gratified with her success at her new studio, 610 Carnegie Hall, where she has a nice class for instruction in elocution and dramatic art. As many of Miss Rand's pupils have attained distinction on the stage, she has just reason to be proud of her achievements.

The Greve Litho Company, of Milwaukee, Wis., have a new line of stock printing suitable for burlesque, farce-comedy, and variety attractions. Their latest catalogue will be sent to applicants.

The new theatre at Kane, Pa., the Auditorium, managed by George H. Verbeck, opened Nov. 30, 1897, with Washburn's Minstrels, to a large house. It has since then played a good list of attractions, sharing the confidence and patronage of the populace of Kane. Manager Verbeck has some time open for this season, and is also looking for 1898-99. The American Theatrical Exchange are his New York representatives.

A light opera company to play an engagement of 32 weeks is now being organized by "Lyric," care of this office. Principals and experienced chorus people are wanted at once.

Goeman, Cramer and Company, managers, at Alton, Ill., will devote a week in March or April to a first-class repertoire company.

Louis Leon Hall has made a favorable impression in the leading juvenile role in Scammon's Side Tracked company.

George's Minstrels write from Spokane, Wash., to say that they are in their twenty-second successful week, and are booked solid along the Coast and back to Kansas City. They will close the season June 1. At Fort Assiniboine several of the company were initiated into the K. of P.

The success of What Happened to Jones has prompted the Broadhurst Brothers to send out another company. Manager Jake Rosenthal is in town engaging the people.

H. C. Arnold, of 11 Wilton Crescent, Toronto, wishes an engagement as manager.

The manuscript of Bob is sought by J. J. Spies, Broadway and Thirty-fourth Street.

Nettie Bourne, playing Sue Endaly in Blue Jeans, has scored a bit in this trying character equal to that of any of her predecessors, judging from the praise which the press everywhere have lavished upon her. Her characterization has been pronounced the acme of perfection.

A. W. Cross, who can furnish excellent references as to his reliability, wishes engagement as business manager, treasurer, or advance agent.

Open time may be had at Kent and Ravenna, O., which towns are being booked by F. E. Johnson, with headquarters at Kent.

An ingenue with a little capital is wanted by "Leather," care this office, for a domestic comedy-drama in which she will be featured.

The Land of the Living has been enjoying a paying business this season. It has played almost continuously for the past twenty-three weeks. Much of the success of this attraction is due to the astute management of Jess Burns. Immediate open time in first-class theatres can be used by Mr. Burns.

Ella Bailey Robertson has joined Ethel Tucker for characters and heavies. Her permanent address is 331 West Fifty-second Street.

The National Theatre, on the Bowery near Grand Street, which has weathered many storms and on whose stage plays in any number of foreign tongues have been presented, "has again undergone a change of policy, as well as of name, and hereafter will be known as the Columbia Opera House." A Herbert Woods will direct the future destiny of this house. He will play combinations of every description at 10, 30, and 50, being the only house in the city furnishing attractions at these prices.

Mrs. Kate Denin-Wilson invites offers for the rest of the season. She may be addressed at 348 West Fifty-sixth Street.

Greensburg, Pa., is recognized as a good Saturday night show-town, when a representative attraction can always play to a remunerative business. Most of the Saturday nights in March and April are still open at the Keaggy Theatre, managed by R. G. Curran.

Payton's Big Comedy company opened on Jan. 10, at Chester, Pa., to the largest audience in the history of the house.

The Spooner Dramatic company broke all records at the Funke, Lincoln, Neb., on Jan. 10, with S. R. O. at 7.45 o'clock.

Mathews and Bulger's business in At Gay Coney Island on the Pacific Coast has been extremely gratifying to the management. The piece made a pronounced hit in Frisco, and until the night of the fire (Jan. 6), the Columbia Theatre did the record-breaking business of its career, even passing the high water mark of

Opera House Wanted  
on Rental.

IN GOOD ONE NIGHT STAND.

Population anywhere from 10,000 to 50,000. Houses must have all modern improvements and good capacity. Advertiser is man of experience. State lowest rental and particulars in first letter. Address "X Y Z," Mirror office.

**NOTICE** WISH TO SAY I AM not BILLY WILLIAMS the variety performer, but BILLY WILLIAMS the old time minstrel of the sketch team Billy and Edith. Regards to friends. Permanent address, Middletown, N. Y.

**WANTED BY JESSEY-MARVIN CO.**—To hear from printing house having paper for a Cipher Message or Cipher Despatch. Address care Jordan Print Co., 128 Franklin St., Chicago.

Established by In Old Kentucky on its recent engagement. THE MIRROR correspondent says: "They have really turned away more people than they have seated since the opening." By the fire the company lost two nights, opening again on Saturday night at the California Theatre and playing two performances on Sunday to tremendous business.

The Packard Theatrical Exchange is preparing to issue a pamphlet of special use to those interested in business on the road. It will contain a list of names of those booked with the Exchange, and a code to facilitate telegraphy on stage matters. It will be out about May 1.

Captain William H. Daily, well known by the public and the profession, wishes engagement as agent for a first-class attraction. His address is Station A, Boston, Mass.

One night during Richard Mansfield's engagement in Washington a paper quarter of the old currency issue was passed into the box-office at the Lafayette Square Theatre in exchange for a gallery ticket. As the curious piece of obsolete money came in, the treasurer remarked: "There goes a man who has been saving a quarter thirty years to see Mansfield."

Edwin P. Hilton, manager of Monroe and Hart and company in The Gay Matinee Girl, writes from Tacoma that his business has been excellent. Mr. Hilton says his tour of the West will continue until April, and that his plans for next season embrace an enlarged company, while portions of the comedy will be rewritten.

## LETTER TO THE EDITOR.

THE TROUBLES OF LOCAL MANAGERS.

URBANA, OHIO, Jan. 7, 1898.

To the Editor of The Dramatic Mirror:

SIR:—The letters to myself and to THE MIRROR prove that my MIRROR letter of recent date concerning companies failing to fill dates without notice to local managers has been read by many. The following explains itself:

TEMPLE, TEX., Dec. 15th, 1897.

W. H. McGowan, Urbana, Ohio.

"DEAR SIR:—I notice your letter in THE MIRROR, asking that paper to give some suggestion of a plan that will protect local managers from the careless and unscrupulous road managers, and as I am a member of the first-named class myself, and have suffered in the same manner as the Urbana Opera House manager, I believe that I have a very good idea of what is necessary to bring the average road manager to a realization of duty."

"Organize your local house managers in Ohio into a State Managers' Association, incorporate it, and elect officers who know the business, adopt a standard contract, showing what the house furnishes and what the company furnishes, and most important of all, insert in the contract a clause something like this: 'And the party of the first part hereby agrees to the deduction of a sum equal to twenty per cent. of company's share of proceeds realized from this performance, should it be satisfactorily proven to the party of the second part, that the said party of the first part has arbitrarily and without sufficient cause canceled an engagement contracted by him with a theatre, a member of the Ohio State Managers' Association, without having given the usual notice of cancellation, which shall be three weeks in advance.'"

"If you could organize your Ohio managers into such an organization as this, it would be of untold benefit to them, and the companies as well. The association could look for its own members and do away with the middleman, the booking agency. They could get better percentages, and by ordering their printing in a lump could get cheaper programmes, tickets, etc. They could also teach the first manager that broke a contract a lesson that he would not soon forget. Twenty per cent. from the net to reimburse a manager whom he had causelessly canceled would be a sufficient reminder to him to take time to wire or write his cancellation notice in ample time to let the house manager fill the time."

Yours truly,

F. J. DARLING,

Manager Opera House.

In regard to Manager Smith's letter in last week's MIRROR, he fails to answer my point—namely, the failure of traveling managers to notify local managers that they have canceled. It is not on the canceling of dates that local managers lack, but it is the canceling and failure to notify local managers of such cancellation.

Yours truly,

WILL H. MCGOWAN.



## THE CALLBOY'S COMMENTS

Now that we pause with timeliness,  
And eke a jot of fear,  
Within the fateful portals of  
Another blessed year,  
'Tis meet that we should ruminate,  
In reverential thought,  
Upon the things that ought to be,  
And some that hadn't ought.

The many things I hope to see  
Reformed in '98,  
Are several times too numerous  
Here to enumerate.  
And yet a single point I'll make—  
I have the nerve to dare  
To ask the critics—mighty ones—  
To ease off here and there!

I beg that Mr. Alan Dale,  
He of the caustic pen,  
May shelve his "common or garden" gag,  
And use it not again;  
And as for Mr. Franklin Fyles,  
And his assistant, too,  
I hope they'll skip historic truths,  
Which are not strictly true.

Then Mr. Acton Davies—let  
Us pray that he may try  
To give his own opinion,  
For once before we die,  
Instead of just preserving  
In literary jars,  
The prattle of the lobbies  
And of the cable cars.

And Mr. James L. Ford, who knows  
So very, very much  
Of wondrous facts which startle, for  
They are not really such,  
I hope that he may take the pains  
Just for a single day,  
To try to spell aright the names  
Of players and of play.

And as for Mistress Jessie Wood,  
Who sketches, too, you know,  
Let's trust that on some lovely day,  
Before next Winter's snow,  
She may be moved to write a line,  
As I believe she could—  
Just one stray line of someone who  
Is not Miss Jessie Wood!

One of the strange things lately projected hereabouts is the painful single-sheet lithograph employed in exploitation of Charles Coghlan's magnificent performance in his old-new play, *The Royal Box*. The sheet in question presents portraits of Mr. Coghlan and his company, or, rather, of his company at the beginning of the tour. The odd part of it comes in the names under the portraits. Some of the men are accorded their first names. One, I think, is simply "Mr. So-and-so," while a few are honored by the full name of each, with "Mr." in front. The women fare a little better, for the most part, some being awarded their first names, and others the prefix "Mrs." or "Miss." But one instance is utterly appalling. Beneath the portrait of Grace Filkins appears the simple, inelegant announcement, "Filkins."

Upon several occasions I have expressed my opinion of the bank clerks and dry-goods young men who think it smart to refer to actresses by last names only, but I have been astonished devoutly to remark such ungallant reference upon a lithograph. If it were possible that the designer of the picture did not know the first name of the player mentioned, I should have supposed that he might have labeled the portrait "Miss Filkins." That would have been tolerable at least.

The task of abbreviating in some measure their latest effort has been begun already, I presume, by the devisers of *The Telephone Girl*, the new Casino production. If, however, it is deemed advisable to knock out a large share of time, I should suggest respectfully the suppression of superfluous profane observations and of unnecessary remarks intended to be suggestive. The elimination of these, I believe, should shorten the entertainment just about fifty-nine minutes. Another grateful alteration might be the abolition of persistent reference to Schenectady, N. Y., a town which had suffered sufficient celebration in Casino lore of the past.

The conservators of the peculiar brew of art put forward at the Casino have betrayed a lamentable narrowness in the selection of provincial places for purposes of satire and misrepresentation. I say narrowness, because they must know enough of geography to be aware that Schenectady is not the only town in New York State. One must resent this spirit of discrimination and of prejudice.

Why should the arctic shoulder be given to Holland Patent, to Canandaigua, to Salamanca, to Big Indian, or to Deposit? And why should one reach away up in New York State for rustic simplicity while yet there are persons near at hand, in Pincamin, in Piacataway, or in Succasunna, N. J., who have never seen this alleged gay metropolis. But the good folk of fair Schenectady seem to have been spotted at the Casino as the modern ideal strangers in New York.

Another thing about *The Telephone Girl* is the infinite regard entertained by some of the men for their hats. Long ago I deprecated the carelessness of actors who persist in wearing their hats on the stage, in indoor scenes, in the presence of women, but I do not recall any more horrible examples of this sort of bad manners than were shown last week at the Casino, where both scenes were interiors. The offending men kept their hats on their heads at all hazards. Even though a hat be an heirloom, and cherished, therefore, because of associations, or even though its removal may involve danger of its never being seen again, these are no excuses for failure to tip it in salutation to a fair one. And when it comes to a tender love scene, wherein the man forgets to remove his hat, I pass. One learns strange manners in musical comedies, anyway.

## FUND MEMBERSHIPS.

Life and annual memberships to the Actors' Fund continue to come in slowly—far too slowly, considering the objects of the Fund, that should stir the sympathies and open the purses of every reputable member of the vaudeville, musical or dramatic professions who has "an eye to pity or a heart to feel" for the distresses of his less fortunate fellows.

This week four notable accessions to the Life membership are announced, as follows: Chauncey Olcott, Augustus Pitou, Thomas E. Miac, manager of the Trocadero in Philadelphia, as well as several burlesque companies, Frazier Coulter, and Nellie Howard, whose letter is appended:

TEXARKANA, ARK., Dec. 29, 1897.  
Louis Aldrich, President Actors' Fund:  
DEAR SIR: I enclose you express order for \$50. Kindly add my name to the list of Life members. God bless and prosper the Actors' Fund.  
Very truly yours,  
NELLIE HOWARD,  
Care Uncle Josh Sprucey Company.

This makes a total of twenty-six Life members added to the list in the current year.

## SHOP TALK.

The conversation at the little table in the corner had been earnest, but in a subdued key. The tall man and the fat comedian were the principal speakers. The tragedian was a serious, thoughtful listener. The interest of the speakers in the subject under discussion may be surmised when it is stated that the tall man had neglected to light his cigar, and the comedian's "pony" remained untouched at his side.

"What rises me," said the comedian, "is that this blooming beef eater don't confine himself to that portion of the profession about whom he is supposed to be informed."

The tragedian smiled. "Now," he said, "you touch the very point of Mr. Scott's slander (if slander it is), which renders it harmless so far as the profession in America is concerned. Clement Scott is an Englishman. He has spent his life among Englishmen. His associations with and observations of the theatrical profession, their habits, manners and morals have been entirely with his own countrymen. He is conceded to be among the foremost critics of matters relating to the drama and the stage in England. Unless his reputation is a fiction, his opinion of the social and moral environments of the theatre in England is entitled to respect. In saying that morality is incompatible with professional advancement in England he may be speaking a lamentable and unwholesome truth. He ought to know. But there is absolutely no reason to suppose that he had in mind the women of the profession in America, a country and a people of whose character and moral status he is necessarily ignorant. This, to all thinking people, will rob his remarks of any sting so far as we are concerned."

"The trouble is," said the tall man, "that the majority of readers do not stop to think when the women and men of the stage are assailed. They do not consider conditions; they jump at conclusions."

"Again I must differ," said the tragedian. "Please to remember that I am speaking as an American, and of Americans. I have an abiding faith in that broad minded sense of justice, that freedom from cant and bigotry which is the dominant trait of native character. It is an outgrowth of conditions the reverse of those prevailing in the old world. Thank God, we have no caste!"

No aristocracy save an aristocracy of brains. Caste is the parent alike of the anarchist and the sycophant. The numbers of people in this great republic who are too insignificant to merit passing consideration. Mr. Scott has spoken for his countrywomen; let them or their champions answer him. The green-room about which he discourses so knowingly does not and never has existed in this country. It is an institution peculiar to London and Paris. The few efforts made by foreign professionals to establish old world customs in American theatres have been promptly resented by local managers. "So mote it be."

"I suppose," said the comedian, "that Scott, having run over here once, and delivered a lecture, and eaten a club dinner in Boston, feels equal to telling all about us. I picked up one of those English tourists' books last week. I found that Buffalo was located on the Gulf of Mexico, Chicago on the Mississippi River, Kansas City at the base of the Rockies, and Los Angeles on Puget Sound."

"Having disposed of the English critic, at least to our own satisfaction," said the tall man, lighting a cigar, "would it be in order to consider the English wife beater?"

"Being now a matter of history, the subject may legitimately be touched upon," said the tragedian, good humoredly.

"Are we to consider the animal in the concrete or in the abstract?" asked the comedian. "On second thought," said the tragedian, "an American judge and an American jury having so recently emphasized American convictions upon that phase of the social problem, let us say 'Well content,' remarking en passant that the brute instinct is inherent, or instilled by early associations. Art, and particularly the player's art, is not brutalizing."

"Well, I'm glad to be put right any way," said the fat comedian. "I didn't read the evidence—life is too short—but I saw the daily cartoons, and read the headlines, and I supposed the man was on trial for being an actor. I'm glad to know the charge was not so serious, or so hard a one to prove."

The comedian got his laugh, and the cigars were enjoyed in silence for a time. The silence was broken by the tall man.

"It appears to me that the chief offender against our profession in this entire unwholesome proceeding was an American. I refer to the attorney for the prosecution. The reporters present were unanimous in representing him as saying 'Actors have no respect for women, or the marriage relations,' or words to that effect."

"You are right," said the tragedian, "and his hurried explanation that he said 'actors of this kind' was peevish and unconvincing. Why 'actor' at all? The natural and logical expression would have been men of his character. But, no! in the base hope of scoring a point through a possible prejudice in the mind of a jurymen he insults an entire profession. During the past week a clergyman in a nearby city was convicted of the identical crime for which the actor was being tried. The matter was dismissed by the metropolitan journals with an associated press dispatch of six lines, and, so far as I have been able to find, has not been referred to since. Yet we do not lift our voices in denunciation of the religion of Christ because another blackguard has been detected masquerading in the garments of Christian religion. On Dec. 28 the Hon. H. C. Evans, U. S. Pension Commissioner, writes for publication, over his signature, as follows: 'The most demoralizing feature of the pension system is the existence of 30,000 pension attorneys. The ordinary pension attorney is worse than the most pestiferous varmint' that ever invaded a hen roost. If there are frauds on the pension rolls, they have been planted there by the pension attorney. A law should be passed that in future no fee should be paid to any attorney or claim agent for any claim filed for pensions.' Fifty thousand attorneys, says a high official of the Government, who are simply common swindlers. They are to the U. S. Treasury what the skunk is to the hen roost. During the past ten days the press dispatches have told us of judges on the bench denouncing attorneys practicing in their courts as blackmailers and swindlers. Several others are now under indictment for embezzlement and similar offenses. Yet I venture to say there is not an actor of prominence in America who would willingly take advantage of his position to denounce from the stage the entire legal profession. We know that it has given us our greatest statesmen and soldiers, and that its membership includes thousands of our best types of manhood. We are law abiding citizens. We recognize in our churches and our schools the foundations of our moral and social progress. We look to our courts and our laws as the bulwarks of our national existence, the conservers of our individual rights and the defenders of the rights of our children. There are bad

preachers, bad lawyers, bad doctors, and bad actors. Let us hope for the millennium; when the actor may stand or fall by his individual predilections, like other men, and when his profession shall not be made the scapegoat for his personal shortcomings." MILTON NOBLE.

## ACTING AS AN ART.—II.

In departing from the methods of the "old school," where staginess and all that appertains to artificiality is obsolete, the demands on the modern actor make it imperative that he should have his art at his finger tips, and by the execution of this art from a well trained body, under the direction of a well trained mind, disguise the artificiality of our artificial life and declare truths from the slightest mental suggestion.

To accomplish this it must be well understood that the mind leads.

The late work at the Fifth Avenue Theatre by Charles Coghlan must prove it. Let the mind speak through the face, as he did, and the auditor appreciates the meaning almost before the voice, gesture, and pose confirm the idea. The face being naturally responsive, quickly answers the mind, and gives expression to the spirit or soul of the idea. This is accentuated by pose, voice, and gesture, and the auditor has the benefit of a threefold expression. Facial expression shall be touched upon later and put through as many exercises as the other physical members.

We have now to deal with the arms. Last week we relaxed the three joints by the simple circular movement, and from constant practice they should now be fully conscious as to how the vitality flows without any mental guidance. It germinates in the heart, flows through shoulder, elbow, and wrist, and escapes from the finger tips at the articulation of the gesture, returning from whence it started by a reverse course, or, in other words, the strength goes into the arm 1, 2, 3 (shoulder, elbow, wrist), and returns 3, 2, 1. That is, goes from wrist to elbow, leaving hand pendent; from elbow to shoulder, and thence to the heart, leaving arm in a normal position.

Vitality must flow and return thus for the performance of the three exercises in which are comprised all the gestures it is possible to make. Remember, aimless movement is not a gesture. The mind leads. All we can express by gesture applies to ideas of the mind, soul, and body. We have three joints of the arm and three sides of the hand for the mind to call upon—

The rim, 1—mental.

The back, 2—moral.

The palm, 3—physical.

A mental idea calls the shoulder and rim of hand into play.

A moral idea, the back of the hand and the elbow.

A physical idea, the palm and whole arm. Now, the hand can only be moved up, down, in, and out. Any diagonal movement is half way between two direct movements and means nothing. Extend the hand rim up.

Move it (from wrist) up, down, in, and out. Turn back of hand up and move it up, down, in, and out.

Turn palm up and move in like manner. Three sides of the hand are moved in but four ways. Three times four are twelve. Those twelve positions of the hand cover all the gestures.

These positions are controlled and accentuated by the strength in the various points of the arm. The following exercises comprise all the gestures, and must be practiced continually to enable the arm to express them without thought, and after articulation return to its normal position without observation, exactly as each exercise terminates.

There never was a beginning without something going before it, so let us kill two birds with one stone, and while practicing with the arms unconsciously prepare the body for its duties when called upon to perform them. Stand with heels together: weight on fore part of feet (the No. 1 of foot).

This throws the body and head forward and carries out the rule—1 leads, 2 impels, and 3 sustains—and indicates we have a mind and are only anxious for it to break away.

The arms being normal, they hang pendent from the shoulders without strength, the hands a little in advance of the thighs.

Let the vitality flow 1, 2, 3, and turn the palm to the front for the first exercise. In doing so the strength is in the wrist. Take it out and put it into the elbow, and raise wrist as high as possible to the shoulder (as shown in No. 2).



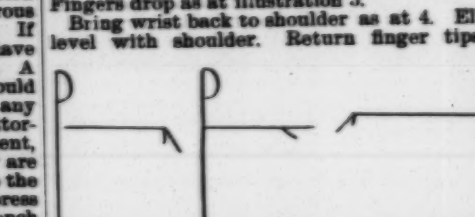
No. 2. No. 3. No. 4.

The finger tips will be attracted by shoulder and fall lightly upon it, as shown in No. 3.

The strength is yet all in the elbow. Put it in shoulder and elevate elbow to side level with shoulder. There being no strength in wrist or elbow, the hand will fall as shown in No. 4.

Put strength into elbow and extend wrist forward (No. 5). Put strength into wrist and straighten hand level with arm, palm down (No. 6). Put strength into elbow and shoulder and turn palm up. Take it from 1 and 2 and turn palm down. Strength is still in the wrist and hand level with arm. Take strength from wrist. Fingers drop as at illustration 5.

Bring wrist back to shoulder as at 4. Elbow level with shoulder. Return finger tips to



No. 5. No. 6. No. 7.

shoulder. Lower elbow to side from shoulder (back of wrist being right in front of forearm). Lower wrist to front from elbow, and let strength escape 3, 2, 1, and the arm hangs as it started.

Exercise No. 2 is the same as the first up to position 4.

The strength is there in the shoulder. Put it into elbow and extend forearm to side, back of wrist up (No. 7).

Turn side of wrist up by turning arm from elbow and shoulder. Hand is still pendent from wrist, but with palm to front. Put strength in

wrist and bring hand level with arm. Turn palm down from 2 and 1. Lower wrist to side from 1 and 2.

Take strength from wrist, elbow and shoulder, and arm is again normal.

These exercises may be done simultaneously with both arms; but they must be practiced separately. When both are at work, as the wrists meet the shoulders, as in No. 3, let the chest expand and swell out under the arms. A relaxing movement for breathing exercises later.

Exercise 2. Start with arm normal.

Roll shoulder forward. No strength in elbow or wrist. Back of hand toward opposite side. (It was rolled forward in its circular exercise for relaxation.)

Elevate forearm from elbow across body at right angles to upper arm. Hand pendent. Back of hand to opposite side (No. 9).



No. 9. No. 10. No. 11.

Elevate elbow from shoulder to front, level with chin. Extend arm forward, fingers pendent.

Turn front of wrist up from 2 and 1. No strength in wrist (Nos. 10 and 11).

Put strength in wrist and press fingers back. Turn front of wrist down, forming half circle with finger tips, and lower to front of thigh (12). Let strength escape 3, 2, 1, and arm becomes normal. This exercise cannot be done simultaneously with both arms. In all cases observe that the fingers follow the wrists. This is important. Up or down, in or out, the fingers follow the wrists.

When putting strength into wrist, remember it is the articulation of the extended arm, and must be sent there with energy.

Practice the exercises at first by movements 1, 2, 3, 4, 5, 6, etc., so that when assured we'll do them all together, so that the hand will float from the shoulder as a wind blown string from a staff. Work until the arm carries out the motion without a thought. In fact, if you start one joint the other will follow in a natural sequence. If the vitality flows 1, 2, 3, and goes home 3, 2, 1, you will never be ungraceful, and the gradual flow down the arm aids the mind of the auditor to receive conviction upon your articulation.

Next week I will split up the exercises into gestures, explain their meanings, and show you what wonderful power the poorest actor has in his hand and fingers.

A PARTY BY THE NAME OF JOHNSON.

ENGAGEMENTS.

W. F. Canfield, for At Piney Ridge.

Julia Taylor, for Aniline Brace in *The Girl from Frisco*.

Mercelia Edmond, with Agnes Herndon for juvenile leads.

Marie Shotwell for Cumberland '61.

J. W. Gurville, for leading tenor roles in the Gonzalez Opera company.

Charlotte Tittell, to play leads with the Standard Theatre Stock company, Philadelphia.

Dorothy Drew and Charles Pusey, with George W. Monroe.

Mary Asquith, for Two Little Vagrants.

Mrs. J. Clinton Hall, specially engaged for the Bowdoin Square Stock company, Boston.

Leo Dietrichstein and Maud Haslam, for A Paris Model.

C. F. Phillips, as advance manager of A Paris Model.

Florence Gerald, to originate the role of the French adventuress in *Down on the Swannee River*, opening Jan. 12 at Detroit. Miss Gerald is descended from one of the most noted French families in Louisiana, and will bring to the part of the Creole adventuress an excellent dialect and knowledge of the character.

Frank Doane, for Oh, Susannah! Mr. Doane had been arranging a vaudeville tour, but in consequence of his coming engagement it has been abandoned.

Lorimer Johnstone, for the leading juvenile role in A Paris Model, which will follow May Irwin at the Bijou.

William Yearance, Edwin Brewster, W. C. Moller, Virginia Stuart, and Jessie Charron, for The Tarrytown Widow, which will reopen on Jan. 12.

J. K. Adams, for Gayest Manhattan.

Harry St. Maur and Minnie Radcliffe, with Robert Mantell.

Lorin J. Howard, Walter Crow, and Gilbert Tossick, with Orris Ober. Manager Hugh Estlinger has signed a contract for three years with Mr. Tossick.

Osborne Searle, for The Pacific Mail.

Orlando Battaglia, as baritone with Conterno's Band to open at Brooklyn on Jan. 17.

W. H. Post, to stage *The French Model*, which will have its first production at the Columbia Theatre, Washington, Jan. 31.

Josephine Hall and Maud Harrison, for Oh, Susannah!

Emelie Melville, for the lead in A Happy Little Home.

Pilar Morin and Nina Freeth, for A Paris Model.

Myra Morrella, for the Waite Comic Opera company.

George Edeson, as stage-manager for Davis' Grand Opera House, Pittsburgh.

Marie Daran, for the stock company at the Théâtre Français, Montreal.

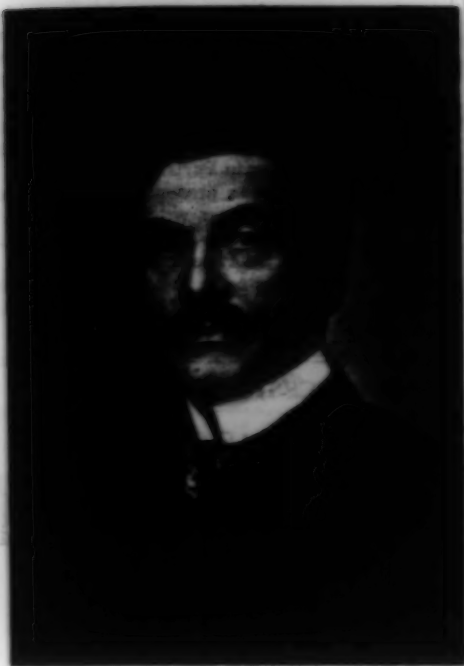
Jessie Charron, who has been featured as the character comedienne in George M. McCarthy's vaudeville sketch, *The Man from Indiana*, has been engaged by Manager D. W. Truse to play the character part in *The Tarrytown Widow*, opening at Stamford, Conn., on Jan. 12.

Clara Rainford, with Harry Corson Clarke, to play on the Pacific Coast the role originated by Mrs. E. A. Eberle in *What Happened to Jones*.

Corra Cameros, with the Sanford Dodge company, to play Clementine in *The Marble Heart*.



## CHATS WITH PLAYERS.



WILLIS P. SWEATNAM.

It is the opinion of Willis P. Sweatnam that negro minstrelsy has supplied more original comedy to the American stage than any other style of dramatic entertainment. He attributes the decline of minstrelsy to the fact that its best comic features have been appropriated or absorbed by playwrights of comedies and farces-comedies as well as by the performers who interpret comic roles.

Mr. Sweatnam, who is at present one of the principal performers in *A Hired Girl*, might have added that some of the most prominent exponents of negro minstrelsy have themselves been appropriated or absorbed, either by vaudeville managers or by the producers of farces-comedies.

On being requested to relate the chief events of his career, Mr. Sweatnam said:

"I'll try to brush up my memory to the best of my ability; but I've traveled extensively, and filled so many different engagements that I can't vouch for absolute accuracy. Do you want me to start in from my first appearance?"

"Yes; birthplace, debut, and so forth."

"Zanesville, Ohio, is my native heath. My debut took place at Turner's Hall, in Cincinnati, when I was eight years old. You see, my father died when I was two years of age, and we were not exactly on Easy Street after that. One day my mother saw an advertisement in the paper that talented children were wanted for a children's troupe by Monsieur Sage, in Cincinnati. My sisters, Sallie and Lottie, and I were always playing theatre. So mother answered the advertisement. We were immediately engaged, and it was also arranged that mother should be the matron of the troupe. The first piece I appeared in was a farce called *Bloomer Costume*, in which I acted the part of Cockey. The title sounds like the title of an up-to-date play, doesn't it? My sister Sallie was a beautiful dancer, and was afterward well known on the stage as *La Belle Loutise*. Lottie was a capital actress. She married Harry Howland, an old Museum favorite, and became herself a great favorite in the South."

"How long did you remain with Monsieur Sage?"

"We traveled through Ohio and other Western States for about five months. The performance consisted of a pantomime, such as *Vole au Vent*, and a farce like *Kill or Cure*. The boys of the troupe were dressed in navy costumes and the girls wore blue straw hats. Monsieur Sage made us walk the streets before the performance, and we naturally attracted considerable attention. After leaving Monsieur Sage I went to school again in Cincinnati, but in order to earn something to help mother along I used to sing comic songs at Frank's Museum in the evening. One day Mr. Frank discovered that I could play the bones, and took me to a music store and bought me a beautiful pair of bones for 50 cents. After that I used to rattle the bones for him for 50 cents a night. My salary with Monsieur Sage had been \$25 a month in addition to board and clothes. After I had been at school in Cincinnati about a year mother answered an advertisement for a juvenile bone player, which resulted in my being engaged for Frank Clarke's Lilliputian *Bollans*, which, I think, was the first juvenile minstrel company ever organized. I sang ballads and rattled the bones with that company for about a year, our tour extending principally through Ohio and Indiana. Harry Baldwin and I were endmen. I used to do a comic monologue in the olio, and was billed as 'Master Willie, the Champion Bone Player and Castanettist.' And I want to say right here that although I make no special claims to any particular originality in other respects, I certainly am entitled to the credit of having been the first to introduce the incoherent method of jumbling up all sorts of happenings in telling a story. I recall that in one of the notices during the early part of my career, the writer said, in referring to me, 'When it comes to telling a story you are afraid he'll never get through it alive.' My idea was to go the other minstrels one better. Most of them had the real African stutter, but I made my 'cuddled gentleman' stutter in his thoughts as well as his words. Pete Mack never lost an opportunity to proclaim that I was the man that all the others copied in that line of business. Not that George Wilson, George Thatcher, Bob Slavin, and all the rest of them are not entitled to originality in introducing all sorts of comic peculiarities; but I merely wish to emphasize that I certainly didn't copy any other minstrel so far

as my own method of telling a story is concerned."

"What have been your principal engagements since you graduated from the juvenile minstrel company?"

"Well, I'll try to recall them in consecutive order if I can. First I filled various minstrel and variety engagements in Cincinnati. Then my sisters and I traveled through the South with a company known as Sweatnam's Combination. I played every conceivable line of business on that trip, from leading parts to low comedy. Our repertoire included such plays as *The French Spy*, *Ben Bolt*, and *Jack Shepard*. I used to play *Jack Shepard* in the first act, my sister Sallie appeared as *Jack Shepard* in the second act, and Lottie was the *Jack Shepard* in the last act. Our repertoire also included *The Seven Clerks*, *Nan the Good for Nothing*, the farce of *The Farmer's Lover*, and many other pieces. There were from sixteen to twenty of us in the company. After that I played for five months in a stock company at Galveston, under the management of Harry Wicks. According to my contract I was engaged for black face specialties, embracing stump speeches, banjo solos, Mississippi fling, songs and dances, and *Essence of Old Virginia*. It was the usual thing for me to walk on at the end of a five-act play and play a banjo solo or deliver a stump speech. I next went to New Orleans, where my mother died after a lingering illness in 1867. That was the year the yellow fever broke out. My brother died of it, but I was lucky enough to pull through after a severe attack. My sisters were at the time in New York. Shortly after my recovery they booked passage on the *Evening Star* to come South, but reached the steamer just as they were pulling in the gang plank. The *Evening Star* was lost at sea, and everybody on board was drowned. So, you see, our whole family came very near joining the silent majority all together in a single year. As it is, I am at present the only survivor, both my sisters having died some years ago. But I suppose you want me to proceed with my record of engagements."

"Yes, that's the idea!"

"From New Orleans I went to St. Louis, where I played for a season at the Olympic under Spalding and Bidwell's management. The company included Dolly Davenport and James O'Neill, who were both in the cast with me when *The Grand Duchess* was produced. The variety company comprised Billy Emerson, Ad Ryman, Pete Lee, Mac Andrews, Delehanty and Bengler, George Edwards, Jim Collins, and Lew Brimmer. William Cavanagh was the stage manager. My next engagement was with Morris and Wilson's Minstrels."

"As endman?"

"No; I played the banjo in an old man's specialty, and appeared in the afterpiece. Next I came East with Bobby Newcomb's Minstrel troupe. Then followed engagements with Charles Morris and subsequently with his brothers, Billy and Lon Morris, the firm being known as Morris Brothers, Pell and Trowbridge. Billy Morris and I were the endmen."

"You played a long engagement in Philadelphia, didn't you?"

"Yes, with some interruptions. I appeared in Philadelphia from 1870 to 1880. I began as a salaried endman of Simmons and Slocum's Minstrels at the Arch Street Opera House, and a few years later I was managing the house myself. During my second season the Arch Street Opera House burned down, and while it was being rebuilt the company appeared with great success at Niblo's in New York, and then went to San Francisco, where we played a ten weeks' engagement at the Alhambra, then managed by Tom Maguire. While Simmons and Slocum made a Southern tour with George Thatcher, Billy Welch, and Johnny Rice, I ran the Arch alone with Sweatnam's Minstrels for three months. Then Bob Fraser went into partnership with me for the rest of the season. When Simmons, Slocum, Thatcher, Welch, and Rice returned to Philadelphia they figured out that the profits of the tour were just enough to buy a cigar for each of the five partners, and they weren't 25 cent cigars at that."

"Didn't you return to San Francisco after your first engagement there?"

"Yes, indeed. I played several engagements there during the seventies. For a while I was the endman of Maguire's Minstrels, and on my third trip I was engaged to strengthen Haverly's Minstrels, but threw up the engagement after six weeks to return to Philadelphia to take charge of the Arch again, being backed by Thomas Garrell, one of the owners of the Arch, who didn't have a dollar in cash, and dropped dead one day owing me \$1,750."

"And when were you in Australia?"

"In 1880. I was engaged in America by Al Hayman for the Mammoth Minstrels, managed by Hayman, Hitchcock and Co. On my arrival in Melbourne I found that Hitchcock had sailed for England with the company, and Haggerty and Collins were the silent partners of the firm. So I went to see Mr. Haggerty, who repudiated the contract, and I was accordingly out of pocket for all the expenses of the trip. I played an eighteen weeks' engagement with Leon's Minstrels during the Melbourne Exposition, and then organized Sweatnam's Minstrels under the management of Liddy and Kelly. We played to three good weeks in Sydney, but business was very bad in Queensland and in the bush country, owing principally to the fact that Kelly's Opera company had preceded us. So I was glad to return to Philadelphia to accept an engagement from Carncross, who cabled me by way of London. I played with Carncross over a season, and I then appeared with the San Francisco Minstrels in New York. Backus and I were the endmen."

"And Birch?"

"Birch appeared in the olio during the New York season. They say that I was the only man for whom Birch ever gave up his chair.

When the San Francisco Minstrels went on the road Birch and Backus were endmen at the rise of the curtain, and Slavin and I took their places as soon as they retired. After that engagement I played with Emerson's Minstrels for a year in San Francisco, Charley Reed and I being the endmen. Then followed my engagement with Haverly's Minstrels on their tour of England and Scotland, opening with a three months' run at Drury Lane in London. There were three sets of endmen—Morton and Sadler, Carrol Johnson and Pete Mack, and Billy Emerson and I. After a trip on the Continent I played several engagements with Moore and Burgess' Minstrels, and then returned to America."

"And returned to Haverly?"

"Yes, I played with Haverly's Minstrels for a season in Chicago. Other engagements followed in San Francisco and Philadelphia, and then I was end man for a season with Dockstader's Minstrels in New York. The next season, 1886-1887, Billy Rice, Barney Fagan, and I made a tour with a company that was known as Sweatnam, Rice and Fagan's Minstrels. It was, if I do say it, one of the finest minstrel companies that ever appeared before the public, and people haven't got through talking about it yet. Subsequent engagements were with McIntyre and Heath, Dockstader, and Cleveland's Minstrels. For two seasons after that I played the part of John Smith, the detective, in *The City Directory*. I also played the part of Abner Green in the production of *Civil Service*."

"Since then you have filled vaudeville engagements most of the time, haven't you?"

"Yes; I accepted numerous engagements to give my comic monologue in vaudeville houses. One season I was in the burlesque, Thrilly, at the Garrick in New York. I also played a part in *The Two Colonels* at Palmer's Theatre. This season, as you know, I am under engagement to Charles Blaney."

"Is it true that you are to be starred under his management next season?"

"There is some plan of that kind on foot, but nothing has been settled. That ends the record of my career so far as I'm able to tell you about it. You might add that one of my peculiarities is an extreme fondness for animals, and dogs in particular; that I vote in New York City, and that my summer home is on the Moosic Mountains of Pennsylvania. Finally, I wish to say that I consider the greatest achievement of my life that I was fortunate enough to get a good wife. She is the daughter of a Pennsylvania judge, and was born in Williamsport, Pa. Until this season she accompanied me on nearly all my travels. Mrs. Sweatnam is now in England, being the guest of Mrs. E. J. Henley (Helen Bertram), and Mr. Henley and I expect to go over to England to join them at the close of the season."

## ROYALTIES DUE ON JOSEPHINE.

Albert Roland Haven secured on January 6 a judgment against Hortense Lorely, more commonly known by her stage name of Rhea, for \$1,434.53, with \$64.90 costs. The action was begun in the Supreme Court last Spring.

In the complaint, it is stated, that the plaintiff was on Feb. 17, 1892, and has been ever since, the owner of a certain play entitled *Josephine*, *Empress of the French*, and the owner of the copyright upon the same. It is alleged that upon this date the parties entered into an agreement for the defendant, Rhea, to produce the play and pay a royalty to the plaintiff for the privilege. In this agreement the actress promised to pay the sum of \$10 for each performance of the play, this sum to be paid weekly. The complaint then alleges that the play was produced during the season of 1892-93, and renewed for the season of 1893-94.

A second cause of action is based upon the renewal of the contract for the season of 1895-96. There is a third cause of action as the result of a renewal of the contract for 1896-97.

It is claimed by the plaintiff that the total amount of royalties remaining unpaid is \$1,405, for which sum, with interest for the different periods, judgment was asked. The answer to this complaint was simply a general denial of all the allegations in it.

The case dragged along for a while without being brought to trial, and finally early in June, 1897, a stipulation was entered into by which it was agreed that the answer be withdrawn, and that the sum of \$1,200 would be accepted as payment in full for the amount of the claim, and that when this was paid the action would be dismissed. After an ineffectual effort to secure a settlement, an application was made and an order granted by Justice Werner allowing a motion to be made at special term for judgment.

## CINDERELLA AT THE METROPOLITAN.

For the benefit of several local charities the spectacle *Cinderella* was presented at the Metropolitan Opera House on January 8 before an overflowing audience, and was continued throughout last week.

The production was under the direction of Mrs. Agnes Benton Barnes and enlisted the services of a chorus of three thousand children, although not more than one hundred appeared on the stage at one time. The dances showed excellent training and were many and varied.

The cast was as follows: *Cinderella*, Mrs. W. N. G. Clark; Prince Charming, W. N. C. Clark; Dandini, Eugene Suffray; Alidon, H. Clement Easton; Baron Balderdash, William T. Wood; Buttons, N. P. Dibble; Clorinda, Walter East; Thisbe, Josephine Ottmann; Fairy Queen, Hazel Hunt; Rosebud, Ruby Hayes; Fairy Bell, Ruth Levinson; Fairy Godmother, Isabella De Vries. With the exception of Mr. East, all are amateurs. The entire cast acquitted themselves in a remarkably satisfactory manner. Numerous specialties were introduced during the performance.

## REFLECTIONS.

Lottie Wright is seriously ill at her home in this city. Miss Wright has been ill ever since her accident at North Adams, Mass., Nov. 2. Her physician has little hope of her recovery.

The roster of the Pernchi-Belden company is as follows: Chelo Pernchi, Edwin A. Davis, Cam Bailey, Edward O'Connor, Joe Peters, Will T. Hodge, Frank Casselberry, Albert Jackson, Dor Celso, Eleanor Belden, Pearl Berry, Gwynne Cushman, Grace Stillwell, Laura Carlton, Frankie Davis, Myrtle Johnston, and the Carlton Sisters. Harry Clinton Sawyer, advance agent; Ross Parks, scenic artist and electrician; Frank Slade Oliver, musical director; Johnston and Peruchi, managers.

Frank B. Rhodes, manager of *The Merry-makers*, received painful injuries at Wilmington, N. C., Jan. 5. While making his first entrance as *Bumpy Dumpty*, the rigging of the parachute in which he descends gave way and precipitated him a distance of fifteen feet to the floor of the stage. He was unable to continue the performance. Luckily no bones were broken, and it is hoped that he will be able to resume work in a week.

H. Stanley Lewis, formerly general agent for Madeline of Fort Reno, is now officiating as agent of James A. Herne's *The Hearthstone*, owing to the closing of the former company at Massillon, Ohio. Mr. Lewis was out of work, he says, "just ten minutes while making connections between the two companies."

Margaret Dibdin, the talented daughter of Mr. and Mrs. H. M. Pitt, who has made a hit by her vivid portrayal in *Con Hollow*, has received many tempting offers to star next season; but, acting on the advice of her parents, has determined to gain two more years' experience before attempting stellar honors.

Josephine, the little dancer, will appear at the Lakewood Hotel on Jan. 22. She will begin a Southern tour Feb. 1 in Florida.

Frank Harvey, the English dramatist, is writing a new play, *Wicked London*, for Martin J. Dixon. A prominent New York manager will produce it next season.

William McCormack, who has resigned from *Hands Across the Sea*, joined Frank Weller in *Unknown* on Jan. 7 at Lowell, Mass.

Emilie J. Boswell, an American, mother of Gertrude Boswell, who plays *Stephanus* in the company presenting *The Sign of the Cross* in this country, cooked the "English plum pudding" which was said to have been sent to that company "from the Lyric Theatre, London." Mrs. Boswell has sent to her daughter for a company treat a plum pudding for each Christmas Day during the three seasons Miss Boswell has been with *The Sign of the Cross*.

Mario Stuart, Marguerite Ferguson, Horwitz and Bowers, and the Addis Sisters will close their season with *McSorley's Twins* at Philadelphia on Jan. 22.

C. S. Fulmer has retired from the cast of *The Missouri Girl*.

Mr. and Mrs. W. A. Whitecar (Laura Almoe-nino) have joined the stock company at the Grand Opera House, Pittsburgh. During their recent engagement in *For Liberty and Love* both Mr. and Mrs. Whitecar scored strong hits and received many favorable notices. Mrs. Whitecar recently played for two weeks with the Imperial Stock company, St. Louis, and was pronounced successful.

Agnes Rose Lane, who for several seasons did creditable work in leading roles with Hoyt's forces, is now a member of Augustin Daly's Stock company.

Maggie Holloway Fisher was recalled from London to assume her original role in *Never Again*. She joined the company in Philadelphia last week. She made a most favorable impression in London as *Madame Ribot*.

Freda Herman and Guy Ordway have joined the Edwin Lawrence company.

Hattie Schell closed with the Castle Square Opera company, Philadelphia, on January 8.

Tommy Peir, the comedian and banjoist, has been ill in the hospital at Rockford, Ill., for the past eleven weeks, but hopes to be able to leave the hospital inside of a month.

Of Will H. McGown, the correspondent of *THE MIRROR* at Urbana, O., the Cincinnati *Commercial Tribune* says: "He has commenced his twentieth year as correspondent of *THE DRAMATIC MIRROR*. He is the oldest correspondent on *THE MIRROR*, and has one of the finest collection of autographs of professional people in the country."

Edwin Clifford, agent of Robin Hood, Jr., has closed with that company and returned to his home in Oshkosh, Wis.

Manager Lewis, of the Southern Hotel, St. Louis, complimented the Madame Sans Gene company recently by sending them an elaborate luncheon as they were on their way through that city on a train which did not stop long enough to permit of their getting refreshments.

Ed Snader has left the Bowdoin Theatre Stock company, Boston, to rejoin Davis and Keogh's *Heart of the Klondike*.

Mary Helen Howe, late of the Metropolitan Opera company, spent Christmas with her father, Dr. Frank Howe, of the Washington *Star*, in that city.

Maude Pleasants, operatic soprano, late of the Shamus O'Brien company, is at her home in this city.

Sadie Manning closed with *A Stag Party* on Jan. 1 at New Castle, Ind., on account of illness.

While playing at Norfolk, Va., with the Cora Van Tassel company, Christmas week, Mr. and Mrs. James Allen were robbed of various articles of clothing, and Mrs. Allen's pocketbook and satchel. The thief was arrested and convicted.



## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

A New Melodrama at the Princess'—Pantomimes Reviewed—Late News.

(Special Correspondence of The Mirror.)

LONDON, Jan. 1.

Although all of us whose business it is to go to the play have had a week of incessant playing, yet there is comparatively little to tell you. What interest would it be to natives of your great Republic, nay, even in the Empire



CHARLES BERTRAM.

City thereof, to receive details of even the best half of the thirty pantomimes just started in London and the suburbs? In this connection I should surmise that some slight reference to the two enormous West End shows, Drury Lane and the Garrick, will about meet the case.

You must know, then, that Old Drury's new pantomime is on the theme of The Babes in the Wood, and its gorgeousness and grandeur reflect great credit on that vast playhouse's new young lessee and manager, Arthur Collins, who was so long the late Sir Augustus Harris' lieutenant. The chief scenes depict a good old English fair with all the yells, shrieks, laughter, banging of drums, blowing of whistles, and horseplay thereto appertaining; a Valley of Orchids, the most beautiful thing of its kind ever put on any stage; a splendid Forest and vivid panorama; a sort of National Sporting Club scene, and a Race course. Both the last named sets and the business thereof have been thrown in as a sop to grown-ups, being, as I think, totally unnecessary. It is best to keep this kind of show entirely on lines suitable for the youngsters, and if the show is good, you will find the oldsters able to enjoy it also, unless, of course, they should belong to the ignoble army of snifters who regard all kinds of plays and players with profound contempt and only go to the theatre to pose or to chatter rudely while some question of the play is to be considered.

Dan Leno, who was in your city for a while, plays the Boy Babe with a tremendous fund of utterly unforced drollery. I don't think he has ever been so funny before, and I have always regarded him and Arthur Roberts as the two funniest men we have. Herbert Campbell, an experienced and massive-framed stager, who works the halls all the non pantomime time of the year, plays the Girl Babe, and is also highly comic. Two good men from the provincial and suburban theatres, Charles Angelo and J. A. Warden, make pronounced successes as the Spirit of Indigestion and the Wicked Baron respectively; and Alfred Balfour, an old Drury Lane hand and long in America with George Edwardes' Monte Cristo Junior company.

Ada Blanche is again a dashing Principal Boy, and there are large numbers of lovely ladies in the small characters. Some of these, however, are (like some in the other current pantomimes) far too much unclothed. Such lavish displays of the female form may perhaps suit bald-heads, but I hold that they are scarcely fit for shows intended primarily for children and growing lads and lasses.

The Garrick pantomime is run by Oscar Barrett, who twice of late years ran pantomimes at the Lyceum during Irving's absence, subsequently produced one in America, and last year was concerned with the Drury Lane pantomime. His latest venture of this kind was to have been done at Her Majesty's, but Oscar Barrett and Beerbohm Tree agreed to differ. Hence the choosing of the Garrick, although it has anything but sufficient stage-room for a production of this sort. Barrett has again given a splendid show, nevertheless. It is of the dainty fairy-like kind rather than of the wildly funny; the boudoir and the bedroom scenes are indeed things of beauty and joy for the whole time they are presented. Helen Bertram (Mrs. E. J. Henley) makes, as I predicted, a most attractive Principal Boy, and Grace Dudley is a sweet Cinderella. The three comedians, Harry Nicholls, lent *pro tem*, by the Gattis; Fred Kaye, and John Le Hay, both of whom your playgoers know, keeping the merriment-ball rolling all the time.

George Edwardes, although he has to rule a few important theatres such as the Gaiety and Daly's, and is also in with several others, is having a little go at pantomime on his own—namely, at his recently acquired suburban, almost provincial, playhouse, the Grand, Croy-

don. His pantomime is also Cinderella, and among its cast are several people more or less known to you from touring around the States; such as Lionel Bagnold, Maggie May, and Grace Palotta. The pantomime has been produced and some of the music written thereto by Edward Sass, who manages the theatre for his brother-in-law, the aforesaid G. E.

The only dramatic novelty of the week is How London Lives, adapted from "Le Camelot," and produced at the Princess' on Monday. The adapters are Arthur Shirley and "Martyn Field"—the last named being otherwise Fred Horner, hitherto adapter of French farces, now proprietor of the Whitehall Review and craver of Parliamentary honors. Shirley, of course, is an old melodramatist, and therefore knows his business. He is perhaps the best "constructor" we have had since poor Pettitt died.

How London Lives, although not possessing any great novelty, is full of exciting situations and pathetic episodes, sandwiched with flashes of broad low comedy. Its main character is "Happy Jack" Ferrers—a poor fellow around town—who long has loved the daughter of a wealthy man, who, however, wishes her to marry his secretary; not knowing—good easy man—that the said secretary is a man of crime, and is carrying on illicit amour with his (the well-off man's) second (and Spanish) wife. The secretary and the Spaniards make it warm for the heroine, who subsequently flies and marries the man of her choice, a rather invertebrate young man, who subsequently leaves her and her subsequent babe at home, while he, forsooth, goes off to South Africa on his own.

By the further machinations of the secretary and his Spanish paramour, the said persecuted heroine becomes still more persecuted; nay is driven to pawn her wedding ring to buy food for herself and child withal. Anon, the innocent babe is abducted by the Spaniards and is much ill-treated. A little later, the wealthy father of the heroine is murdered by the licentious secretary, the Spanish wife handing the murderer a knife in order to expedite matters. Of course, all comes right in the end.

How London Lives is well acted at the Princess', especially by Charles Warner as Happy Jack, a falsely accused light comedy Badger-like hero, who ubiquitously hovers around the heroine in order to help and to rescue her from time to time from drowning, starvation, etc. The said heroine is powerfully played by Kate Tyndall, the original Wally in the English version of Two Little Vagabonds. Oscar Adye, whom you have seen on your side with the Kendals, is a good bad villain; and Geraldine Ollife is an intense Spaniard—so intense that nearly all her wicked speeches are received with volleys of hisses. Realistic wait-parts are capably rendered by Herbert Vyvyan, C. Walker, and J. H. Bishop, the last named scoring in a song concerning the awful fight for life in this Great City—a song composed by Theodore Ward and expressly written by H. Chance Newton, an old lyrical hand.

We are, at the moment of mailing, anxiously awaiting Sir Henry Irving's production of Peter the Great at the Lyceum to-night. There was an excellent dress rehearsal thereof last night. On Tuesday next the Alhambra directors, among whom many dimensions are again rife, will produce a big new ballet called The Beauty and the Beast. The long ill-fated Avenue is to reopen again on Thursday with a revival of Robert Buchanan's pretty comedy, Sweet Nancy, with Annie Hughes in her original part. The production of Pinero's new four-act "comedieta" entitled (on this side) Trelawney of the Wells, due at the Court on Jan. 15, has now been postponed till Jan. 20 or 22. A real live Earl (namely Rosalyn) will appear in this piece. Beerbohm Tree also talks of choosing the last named date for his long promised production of Julius Cæsar. It has at this moment been reported that poor Will Terrie, whose brutal murderer was this week committed for trial, has left only £20,000. This is a come-down from the £200,000 rumor I mentioned last week. The Daily Telegraph has started a Terrie Lifeboat Fund in honor of the dead actor. This is a fitting tribute, for our poor friend was not only at one time a Jolly Jack Tar, but also he, on more than one occasion, saved life at sea.

Herewith may ye see the counterfeit presentment of Charles Bertram, a composer, and a wizard whose really astounding feats have brought him fame.

GAWAIN.

## GOSSIP OF PARIS.

Cyrano de Bergerac a Great Success—Le Passe at L'Odeon—Three Premieres.

(Special Correspondence of The Mirror.)

PARIS, JAN. 5.

To-night France has one great man more than she had two weeks ago! Like Byron, who wrote "Childe Harold" and awoke to find his name on the lips of everyone, Emonde Rostand produced his new piece, Cyrano de Bergerac, at the Porte-Saint-Martin and found himself famous—even before going to bed!

Not in many years has there been a *première* like that of M. Rostand's play. The house arose and cheered the author and his work until the sounds were heard in the street. So continuous was the applause with which the enraptured audience testified its appreciation that spectators some distance from the stage—as I was—missed many lines; a real loss, since it is in the facility, ease and simplicity of expression that much of the merit in Cyrano de Bergerac lies.

The play is written with a flourish, a lack of stolidity that seems remarkable in one who, like M. Rostand, is only twenty-nine years of age. Like a swift moving current, the dramatic situations of the play lead on to the grand joining of all the streams of thought, while underneath flows silently the deeper, the more eloquent force of the play—pathos all the more pathetic because only suggested. The story is pictur-

equally set in words without the slightest affectation, and yet with remarkable poetic fervor. The delightful sentiment never yields, and yet always makes room for real characters. The whole was a most pleasing relief to the hard practicality that has been given us in productions like Les Mauvais Bergers.

Cyrano de Bergerac was a noted character in Paris during the seventeenth century. Poet, dramatic author, madcap, buffoon, duelist, and bully, he was still deemed capable of the strongest passions and the finest feelings. Like, and yet unlike, Don Cesar de Bazan, he was capable also of the most reckless daring and utter disregard of consequences. His great mortification and trouble was the huge nose with which nature had endowed him, and for the honor of this organ he killed many an unlucky or impatient jester.

Around this nose is built a certain portion of the play—a goodly foundation on which to begin work, truly, you will say. Poor Bergerac is as keenly aware of his disfigurement as anyone, and understands full well its punishment. He loves, with all the power of a poet, his fair cousin, Roxane, but knows that were he to propose to her she would only laugh in his face, so horribly grotesque is his nasal appendage. This adds to his sensibility, and consequently to his desperate carriage. He fights and drinks continually, invariably killing his man in the duels and out-drinking him in bouts of liquid character. He is a veritable swashbuckler, as ready to cross swords as to write a ballad, often composing the latter while pinking a man in the former. But over this are better feelings. In the second act Roxane comes to him and informs him that her sweetheart, a fine gentleman named Christian De Neuvillette, is about to enter the regiment to which Bergerac belongs, and begs that he will protect the stripling from the jealous anger of De Guiche. With a breaking heart, upon learning that the love he had not hoped to gain is already another's, Bergerac promises, and forthwith begins shouldering the heavy burden of Christian's quarrels and affairs.

In the first place, when the boy insults him the famous duelist turns a deaf ear, thereby winning the laughter and wonder of his comrades. Having refused to play the fighter, Bergerac accepts the duties of a poet, and writes for Christian such passionate, powerful letters to the woman he loves in just such a manner that his rival is more master of her affections than ever. At last it is Bergerac who, in the dark, stands beside Christian and whispers vows of love to Roxane on her balcony until the young lover has mounted to that height and been married to his inamorata, when the heart-sore hero turns silently and walks away. This scene is so filled with quiet emotion that the tears rise unbidden to the eyes.

In the fourth act the regiment to which both men belong is hemmed in by Spaniards, and nearly starving, when Roxane finds her way through the lines with food. But, alas! in a subsequent scene Christian learns at once that it is his letters that have won him a wife and also that it was through Bergerac's generous affection that they were written. In a conflict of emotion he rushes away to court death, and, returning, expires in the arms of his bride. Fourteen years elapse between this act and the next, and during this time Bergerac never ceases to visit his cousin, who, in a convent, is mourning her lost husband. One day he is stabbed by the lackey of an enemy, and only manages to crawl into the room of Roxane. Without telling her what has happened he begs the privilege of reading once more the last letter from Christian, which she carries in her bosom. While perusing this, darkness comes, but he continues to read. It is then that Roxane realises the whole of the noble imposture. She is about to throw herself into the arms of her cousin when the pallor of death comes upon his face. He feels the approaching end, and, propping himself against the wall, draws his sword and dies as he has lived, a lover and a fighter.

The characterizations of the actors are, in the main, admirable. M. Coquelin as Cyrano de Bergerac was more powerful than ever before. His drawing was light and yet steady; his technique smooth and finished. M. Volney was a fair Christian, and while Mlle. Legault's Roxane was marred by mannerisms, it was creditable.

After the performance I spent some time in the foyer of the theatre talking to M. Rostand, the author. He is justifiably proud of his work, but as simple and as earnest as ever before. Sudden success could not change him, which is remarkable, and yet it is such men who acquire sudden success.

Five days before there was seen at the Comédie Française a dainty little play that served in many respects the same purpose as that of M. Rostand. It was, however, not so good. And let me add that I have but now received word that M. Rostand was made a Knight of the Legion of Honor on the occasion of the New Year. He was assured of his nomination by the Minister of Fine Arts during the dress rehearsal of his piece. "Am I worthy?" was all he said. Happy fellow!

La Plus Belle Fille du Monde, the little work of which I have just spoken, is by Paul Deron lede, and is in many respects notable. It tells in select blank verse a fairy tale with a charming moral. A father sends his two sons out in the world, promising to give his fortune to whichever may marry the handsomest woman. One weds without love, for the money, and one, regardless of the money, for love. It is then discovered that the latter has won the fortune, since the will left says that "the woman you love is the handsomest in the world." The codicil ends with the following quaint lines:

Mais celui-là sera, comme un autre moi-même, Maître de tous mes biens, à venir et présents. Qui, par la loi de l'âme expliquant le problème, N'a suivi que son cœur pour tous calculs savants. Les enfants de l'amour sont les plus beaux enfants Et la plus belle fille est celle que l'on aime.

The play was written for Mlle. Reichenberg-

although her speedy retirement from the stage leaves it but a short time to live.

Le Passe, at the Odéon, cannot be described as a great success. Therefore it is deemed, since the cast at that house cannot make good plays, much less bad ones. La Marquise de Charley, or Charley's Aunt, is once more at the Cluny, and is nearing its four hundredth performance, the greatest number of representations ever given an English play in Paris.

Madame Bajano was presented last week, at the performance of Sapho, with a diamond and ruby bracelet sent by the Czar as a souvenir of her recent visit to St. Petersburg.

There are twenty-four theatres running in Paris at present, several of which are doing very well.

L. A. H.

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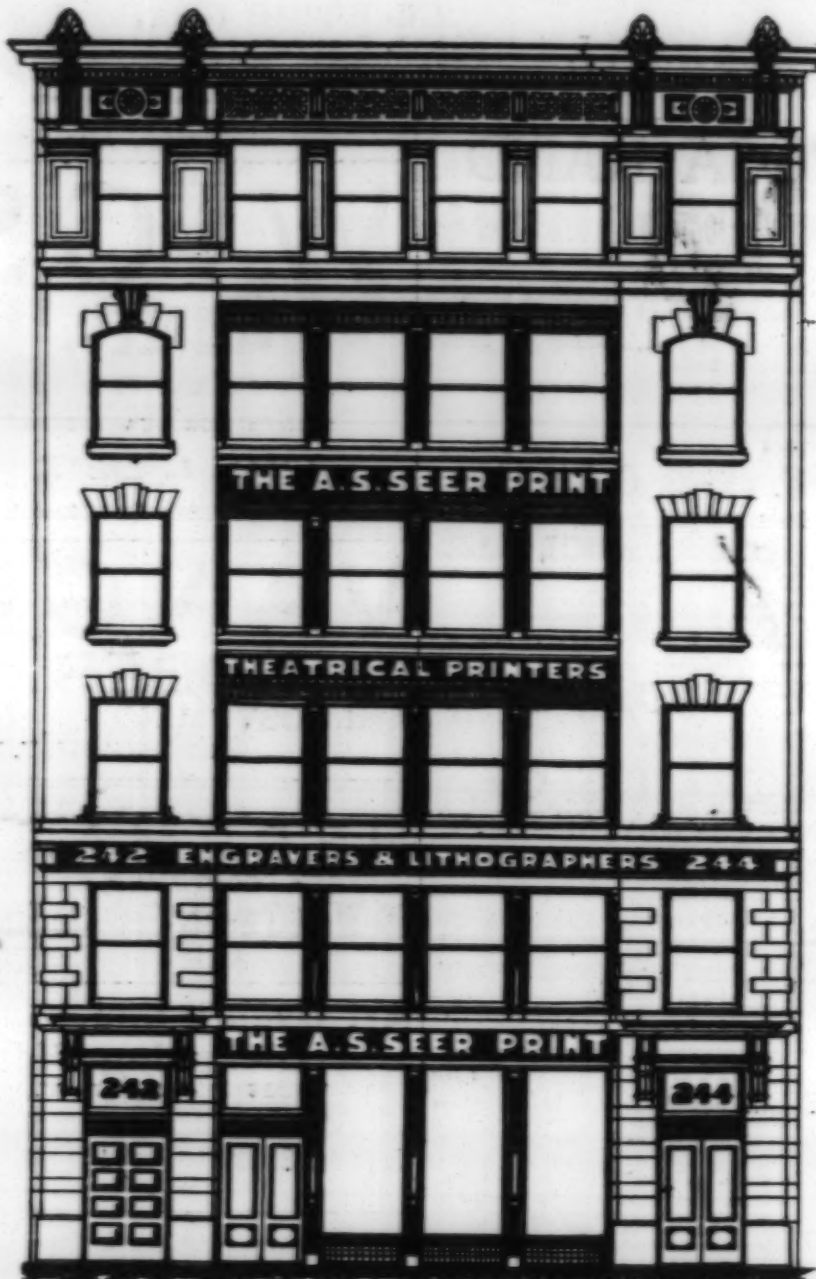
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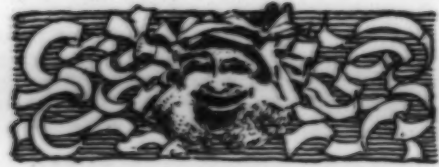
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# THE NEW YORK



# DRAMATIC MIRROR

1432 BROADWAY.

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PRICE THREE CENTS.

## THE TRUST BROKEN IN THE SOUTH.

JEFFERSON, KLAU AND ERLANGER LOSE  
THE NEW ORLEANS HOUSES.

Colonel J. D. Hopkins the New Lessee of the Academy of Music and the St. Charles Theatre—Local Feeling Against the Trust, Inspired by the "Item," One of the Causes.

Intelligence of great importance comes to THE MIRROR from New Orleans. The Trust has lost its theatres at that strategic point, and thus practically loses control of the South.

Jefferson, Klaw and Erlanger will not, after this season, control the Academy of Music and the St. Charles Theatre in New Orleans.

Negotiations which had been on for several days have been successfully terminated, whereby the Academy of Music and the St. Charles Theatre will pass into the hands of Colonel J. D. Hopkins, of Chicago, after this season.

When Colonel Hopkins arrived in New Orleans last week he secured the assistance of D. C. O'Malley, proprietor of the *Daily Item*, a newspaper which has carried on an aggressive and effective fight against the Trust, and particularly against Jefferson, Klaw and Erlanger, members of the Trust, whose southern interests had enabled the combination to practically monopolize that territory.

Mr. O'Malley conducted negotiations with representatives of the owners of the theatres mentioned, and in addition supplied bondsman for the very large bond which the new lessee has been required to furnish. It is said that Jefferson, Klaw and Erlanger were unable to secure local sureties in the amount required to guarantee renewal of their leases.

Colonel Hopkins' lease is to run for five years from next September.

There is general rejoicing in New Orleans, it is said, over the change, which is attributed to a popular feeling against the obnoxious combination which, practically controlling amusements, has charged exorbitant prices for inferior attractions in these theatres. The belief is expressed by theatrical people in the South that if like steps were pursued in other cities they would quickly result in the disintegration of the Trust. The New Orleans development is regarded as a victory for the *Daily Item*.

It is reported in New Orleans that Jefferson, Klaw and Erlanger—and particularly Klaw and Erlanger—announce that they will have a new theatre in that city.

It is known that Dr. Pratt, who represents the owners of the Academy of Music and the St. Charles, offered to build a new theatre on the site of the Academy, if Jefferson, Klaw and Erlanger would agree to take a twenty years' lease and give suitable security. They evidently were unable to furnish that security.

Colonel Hopkins does not announce, apparently, what his policy will be, but if he is independent of the Trust, as is undoubtedly the case, it will break the Trust completely in the South.

Henry Greenwall manages the Grand Opera House, owned by the Varieté Association, and he will, no doubt, welcome the change at the other houses.

Even if Jefferson, Klaw and Erlanger should become lessees of a new theatre to be built in New Orleans—a doubtful development—the Trust influence in that city would still be broken.

### Public Intelligence Insulted.

*Philadelphia Evening Bulletin*, Jan. 5.

A criminal assault on a woman is the chief feature of the new play, *The Conquerors*, at the Empire Theatre, in New York. From all accounts, it is the boldest theme that any American play has been based upon for many years.

for presentation before respectable audiences. It seems to be as near an approach to the realism of lust as can be tolerated under the law. The deed is not actually accomplished; but the woman, who faints away, believes that it has been, and the man who has attempted it then kills another who tries to commit the offense. The New York papers generally speak of the play as strongly and skilfully constructed and well played; but it seems to be about the strongest dose of its kind that has yet been concocted to satisfy morbidly sensational appetites. The most insulting plea on its behalf is that put forward by Paul Potter, its author, which is in effect that women like such plays, and that they condone the brutality of the would-be assailant, when the dramatist finally brings about his marriage with his intended victim. It is virtually admitted that the play would disgust men! But it is true that it would fascinate women? Do they enjoy sitting through two or three hours of such incidents as, when related in the Quarter Sessions, the judges usually exclude them from listening to? Any theatre in which *The Conquerors* may be brought out is not likely to be an agreeable or pleasant place for clean-minded men and women to visit. Mr. Frohman has undertaken a daring experiment in staging it. He may find, indeed, that he has gone too far if he believes in Mr. Potter's idea that women will like violent assaults on women as a text and inspiration for a play.

### MERCENARY AND ARBITRARY.

The Trust is Founded on Unjust Principles and Its Workings Are Abominable.

*Saginaw, Mich., News*, Jan. 8.

The methods of the Trust, if we may believe what is repeatedly said by persons who seem to be quite responsible, are as mercenary as its scope is inclusive. The basic policy seems to be to exact tribute of both the playhouse manager and the theatrical organization as such. Companies which are controlled by the combination pay to it a certain percentage of their receipts for each performance, and theatre managers do likewise. The "Trust," it is said, also arrogates the right to determine what playhouses shall or shall not be used by companies which have resigned their affairs to its management. That some such espionage is really exercised seems to be proved by the experience of certain actors who have preferred to remain independent. For example, Mrs. Fiske, who is appearing in Stoddard's dramatization of *Tess of the D'Urbervilles*, was unable to engage one of the first-class theatres in Cincinnati recently, and was obliged to play for a week in a house which is devoted ordinarily to vaudeville performances. This was attributed to the stand which she had taken against the "Trust." Francis Wilson and Richard Mansfield, who maintain the same attitude, also claim to have been put to much inconvenience, and it certainly seems that these actors have been made the victims of something like a conspiracy, which is not disinterested in its intent.

The presiding genius in this combination is said to be Charles Frohman, and it must be admitted at the outset that this name has been associated with much that is really meritorious in the theatrical realm. But the artistic standards of a manager need not necessarily argue his conscientious devotion to art. Indeed, there is something quite paradoxical about the proposition of art for revenue only, which seems to convey about the most dignified idea in the theatrical Trust's philosophy. It ought to be said, also, that several of the managers who are associated with Frohman have been the promoters of much that is distinctly cheap and not a little that is unmistakably meretricious. Nor has the managerial career of Frohman been kept entirely clear of these taints. And this, after all, is perhaps the strongest of the tangible indictments against the combination. Because, manifestly, it is not good for the stage world that it should be obliged to confess allegiance to individuals whose standards of excellence or desirability in the matter of public entertainments are reflected by certain current exhibitions which have become "popular" and "successful."

### Crompton, Not Thompson.

In the original cast of *Under the Red Rose*, published last week in the Supplement, the name of W. H. Thompson was printed erroneously for that of W. H. Crompton. With the exception of one or two apparent typographical errors such as Frederick Gottschalk for Fredrick Gottschalk, and Mela Brittain for Mela Brittain, the list of original New York casts was correct as printed.

### AN EVIL DICTATION.

James O'Neill Describes the Trust's Operations in an Interview.

*Charleston News and Courier*, Jan. 1.

"Then such sterling men and women as Joseph Jefferson, Richard Mansfield, Francis Wilson, Robert Mantell, Mrs. Fiske, Mme. Modjeska and others oppose anything you can safely say that it is bad," said Mr. James O'Neill yesterday, in speaking of the "Theatrical Trust." Mr. O'Neill, as is well known, is one of the leading actors who oppose the formation of a Trust among theatre managers, and he is one who does not fear to express his views at any time. He spoke quite freely and very interestingly yesterday on the subject, and the influence of such men as himself will do much to break up the plans which seemed to be gaining ground and threatening to destroy what is good and elevating in dramatic art.

"It should be very clear to any who would think over the matter," said Mr. O'Neill, "that by combining the managers and owners of theatres all over the country a schedule of percentages could be made and maintained that would be fatal to real art. The best actors nowadays make their own terms with the managers, and do it reasonably enough. They do not wish to take all; they try to be fair, but they cannot be dictated to. They know their expenses and their worth, and that a company proceeding them has been able to give the theatre a large percentage makes no difference to them. The influence of the Trust is for the benefit of the Trust itself, that alone, and nothing else. By amking rates and schedules that cannot be met by first-class actors and companies they will fill their dates with companies of their own, thrown together, with cheap scenery, cheap costumes, cheap music and a cheap performance altogether. They imagine that the public, being offered nothing better, will patronize their cheap shows, and that they will make a great deal of money. It is a very transparent plan all through, and the excuse that the 'Trust' was to be for protection is all nonsense. They don't need such protection, and they know it. The people will not be fooled by such a plot to rob them of the beauties and the pleasures of the drama. They will soon find out that the rule keeps out of their city and theatre the best actors, and they will reserve their patronage until the managers can give them some return for their money."

"The Theatrical Trust is a bad thing, and must fail, for the best actors and actresses of the American stage are opposed to it, and will use every influence in their power to combat it. The public will be with us solidly when it discovers what it means, for the manager who, by his connection with the Trust, debars the best talent from entering his theatre is not likely to be very popular with admirers of the histrionic art."

### WEARS THE YOKE.

And Employs the Trust's Methods Upon the Public of Knoxville.

Fritz Staub is a manager who wears the Trust's yoke. He is the janitor who is privileged to pay the rent and the booking commission at Knoxville, Tenn. Mr. Staub is desirous of seeing a modern theatre rise on the site of Staub's Theatre—a theatre "complete with Ladies' parlor and toilet, Gents' smoking room and toilet, a marble lined and floored lobby, with twelve elegant Boxes" and other luxuries that are described on Mr. Staub's postal card prospectus. He estimates that a new theatre will cost \$100,000. He has addressed the postal to various citizens of Knoxville with this explanation: "I have not the money to carry out this enterprise, therefore I offer you this stock asking you take one share, which please call at Lieber Bros. and subscribe for or drop me a card and I will call on you." Mr. Staub's ingenious admission that he has not the money to carry out his enterprise is not to be wondered at. Connection with the Trust is not conducive to individual enterprise in Knoxville or anywhere else.

### But It Is Losing Its Effect.

*Editorial, Rochester Democrat and Chronicle*, Jan. 9.

Among the numerous devices for deceiving the theatre-going public and injuring the theatrical business, now practised by short-sighted theatrical speculators, none is more effective than the "Number 2" company.

## PLAIN QUESTIONS EASY TO ANSWER.

WHY SHOULD ARTISTS AND MANAGERS  
SUBMIT TO DISHONEST COMPETITION?

Why Should They Confide Their Interests to the Trust, Which Has no Right to Profit from their Talent, Capital and Enterprise, Especially as It Schemes against Them?

The time is ripe to place the following questions before those who are interested in the development, endurance and success of the American theatre:

Let us for good and sufficient reasons have a business talk on a business basis. You have a distinct line of goods to sell, presumably your own. The Theatrical Trust has the same line of goods which it is offering to the same market.

In short, it is your acknowledged competitor. Why should your goods be placed in the hands of speculators who have identical interests of their own?

They get but a percentage of your profits. With their own companies they get it all.

Why are they not certain to give the choice time on their books to their own organizations?

Why with a new production are they not sure to get the first hearing in all the principal cities?

Why should they know your route, have knowledge of your receipts, become familiar with your plans for the present and the future, and in every possible respect have you at their mercy?

Is there another business in the world where such a proposition would not be regarded as preposterous and absolutely imbecile?

Is there another business in the world where you are asked to show your hand to competitors and commercial rivals who keep you utterly in the dark respecting their own purpose?

A well-known producer made the following public statement in New York recently in the presence of several reliable witnesses:

"I am booking with the Theatrical Trust, but I know I am getting the worst end. I know I cannot go to Boston, Philadelphia and Chicago until a Trust attraction that competes with mine has visited these places. I have the same kind of an organization, and I know it is their intention to drain these places dry before I get to them. I also know that my terms are being cut, and that my route is laid out without any regard to economic and reasonable railroading. I know my company is being used to boost their own show. I know my strength and weakness in different cities is being used by them to serve their own selfish motives."

Why do you not book your own routes, regulate your own terms, preserve your dignity, self-respect and independence as actors and managers?

Name one good reason why you are not able to fill a season outside of the Theatrical Trust?

Name one good reason why you should pay tribute to a set of men for doing your business when they have their own business to use in direct opposition to you and to your positive detriment?

Is it not human nature for these men to give their own interests at all times primary consideration?

Are you not certain to play second fiddle to this Trust after years of earnest and conscientious effort in establishing a high and honorable standard and gaining the support and respect of the great amusement public?

Are these questions not based on common sense principles?

### Why Prevaricate?

Mildred Aldrich, in the *Boston Herald*, says: "I notice that the usual miserable trick of exaggeration, which has lately marked so much of the advertising of New York shows, is not absent from the advertising of *The Circus Girl*. Two Years in London, says all the billing. Now the truth is, *The Circus Girl* had its first presentation in London at the Gaiety Theatre, Dec. 5, 1896, and will not complete its first year until a week from Monday, six months in New York is more like it. It was produced at Daly's April 26, but was withdrawn during the Summer, and part of the time was played but three or four times a week. This does not detract at all from the success of the play, but why this calm spirit of prevarication, as if truth was needless and accuracy not worth while?"



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879)  
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - JANUARY 22, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 11.

*Such is the infection of the time  
That present medicine must be ministered  
Or overthrow incurable ensues.*

SHAKESPEARE.

## Joseph Jefferson's Opinion.

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

## STILL ACTIVE.

THE press of the country is still active against the Trust, as will be seen by a perusal of this Supplement.

The members of the Trust have encouraged each other in the belief that "the storm would pass"—that the newspapers would soon stop assailing their abominable combination.

In this the Trust was as wrong as it has been in its operations. Newspaper opposition has lost the Trust much money this season. It will eventually kill the Trust.

## NO APOLOGY.

CHARLES FROHMAN has offered no apology for his debasement of the stage with PAUL POTTER's vitiated patchwork from stories by DE MAUPASSANT and SANDOZ's *La Héine*, called *The Conquerors*.

This play is so vile in suggestion and so indecent in action that it has aroused a chorus of protest against the defilement of the theatre and the debauchery of the public that result from its continued representation.

In lieu of defense or explanation, FROHMAN points at the box office of his theatre as the only gauge of his managerial purpose. He says there is money in *The Conquerors*, as there was for a time in *The Foundling*, *The Gay Parisians*, *Never Again*, *The Proper Caper* and a *Night Session*, all "presented" by him.

Perhaps there would be money for a time in a representation on the stage of scenes in metropolitan resorts that hide their operations under cover of night, if the police authorities should permit the exploitation of such "drama."

Do not forget that *The Conquerors* is a Trust attraction, or that FROHMAN is the head and tail of the Trust.

## BUSINESS DISCREDITED.

FROM every quarter come reports of bad business in the theatre. None but the very strongest and best known attractions have been prosperous this season. Many companies that were supposed to have good prospects at the beginning of the theatrical year have fallen by the wayside or are still struggling against almost certain disaster.

Why is the business of the theatre in this demoralized condition?

Because the Theatre Trust by its peculiar methods, has discredited the stage.

The press and public throughout the country look with suspicion upon every company and play—outside of the few very well known attractions—that the Trust exploits or represents in any way. According to well-authenticated reports, the ventures directly owned by the Trust have suffered more than others. They are generally suspected to be bogus in one or another sense, the newspapers frequently distrust them, and the public consequently lets them alone.

What will the result be?

Demoralization for the amusement business as long as the Trust exists. Its sinister touch will continue to poison and to paralyze.

## STILL SILENT.

CHARGES well based as to the abominations of the Trust accumulate—charges of double-dealing, oppression, restraint of the natural trade of the theatre, and of the blacklisting of persons who are not as putty in the hands of the working engineers of the Trust machine. Yet the members of the Trust still remain surly and silent.

They are surly because *THE MIRROR*, assisted by other newspapers the country over, has blocked the Trust game to subjugate the American theatre. They are silent because their operations, founded on chicanery, cannot be defended on any pretext.

They still hope, however, by virtue of that commercial cohesion for which they are noted,

and because of the lack of practicality among the persons who are in their grasp, to carry their scheme at least to partial fruition. But they will not succeed even in this, for the feeling against their methods has crystallized, and the press and public will never permit or tolerate such influences at the head of theatrical activity in this country.

## SIGNS OF DISSOLUTION.

WHEN its schemes began promisingly to take form, the Trust indulged in the wildest dreams of money-making as a result of its attempted monopoly of the theatre interests of the country.

The Trust's dreams are, no doubt, as wild today as they were when it thought it had accomplished its purpose, but with a difference. Money does not pile up under Trust manipulation of amusements. The bubble has exploded.

Following quickly upon the announcement that the Trust had lost one of its theatres in Washington, the Columbia, comes the news that the Trust has been forced to "let go of" the two theatres in New Orleans which it controlled. An intelligent and effective local war against the Trust and its operations has been conducted in the Crescent City, with the result that the Trust has been rooted out and routed.

The operations of KLAU and ERLANGER, of the Trust, in New Orleans evidently have been on the same lines as the operations of AL. HEYMANN, of the Trust, in San Francisco. Disaster is noted in both cases.

There are rumors of rebellion against Trust methods on the part of several managers of theatres in other cities that have been selfishly manipulated by the Trust, and other rumors of disgust and revolt on the part of combinations that the Trust is said to have "squeezed" beyond the limit in its desperate efforts to "get even" for losses on its own ventures, some of which have failed signally in spite of every advantage taken against natural competitors in the pursuit of the Trust's unholy business methods.

The Trust will not much longer tap the theatrical barrel at both ends.

## FAILURES.

THE silence of the Trust remains unbroken, but there are rumors of a terrible vengeance to be taken by it against all who oppose its methods, and new reprisals upon those who have made it smell in the nostrils of the public. *THE MIRROR*, of course, is the chief object of the fell designs of the Trust.

There are at least six of the half dozen members of the Trust who, in their several conceits, have destroyed *THE MIRROR* a dozen times within half as many months.

NIRDLINGER and ZIMMERMAN, of Philadelphia, with a geographical ignorance not strange as to them, some months ago influenced the newsdealers who sold their theatre tickets in five hotels in that city to stop handling *THE MIRROR*, with the result that the news stands contiguous to these hotels at once sold all the copies the hotel stands had disposed of in addition to their own supplies. More copies of *THE MIRROR* are sold in Philadelphia to-day than were sold before NIRDLINGER and ZIMMERMAN assisted its circulation there, and certainly these enterprising persons have not decreased its vogue in the thousands of places on this continent in which it continues to be eagerly sought for.

Then the Trust withdrew a few small advertisements from *THE MIRROR* and influenced a very few of its local friends and victims to do the same thing. Some of these are already sorry they gave their hands to the process of drawing the Trust's burning chestnuts from the fire. But that is another story. *THE MIRROR* still prints pages of advertisements, and will continue to do so, as it is a great advertising medium.

KLAU and ERLANGER then attempted a cowardly reprisal against *THE MIRROR*. It did not work, and it covered them with contempt. Moreover, their own lawyers told them their course was criminal, and in fright they stopped it.

These very small practicalities having proved futile, a little stage magic was attempted on behalf of the Trust by its acknowledged wizard, CHARLES FROHMAN. This gifted gentleman got out his wand, and with various expressions known only to his theatric necromancy, commanded *THE MIRROR* to die. Not satisfied with this trial of his powers, he in the same breath declared that something that had long been dead was still alive, and thus undertook the dual rôle of executioner and resurrectionist. It is only necessary to add that Mr. FROHMAN also failed to make a hit. He really is no magician. *THE MIRROR* is as vigorous as before, and the corpse is still inert and of evil odor.

## WHAT A DIFFERENCE

Between the Methods of the Late Henry E. Abbey and Those of the Trust.

The late Henry E. Abbey never failed in his duty to those who entrusted their interests to him nor in the services he rendered to the play-going public. He failed from over-lavishness. Whatever he did, he did well—so well that he suffered while those that placed themselves in his hands prospered. This was notably so in respect to the foreign actors whom he exploited in this country—Beerbohm Tree in particular.

When Mr. Abbey died the feeling against him on the part of the Frohman-Heymann combine did not die. The name of the theatre with which he had been favorably associated was altered, as the name was not agreeable to the new lessees. For some unknown reason it was not rechristened Heymann's Theatre.

Henry E. Abbey, dead, Frohman and Heymann determined to show how much better they could do a class of business of which he was virtually the originator. Beerbohm Tree had just made a strong success with *Trilby* in London, and his name consequently had been frequently mentioned in American newspapers. Moreover, he was building Her Majesty's Theatre, in London, and he was much better known in this country than at the time Mr. Abbey had brought him over.

Elizabeth Marbury, acting for Frohman and Heymann, persuaded Mr. Tree to come over under their management. She was afterwards engaged by Mr. Tree to represent him in his relations with Frohman and Heymann, with whom she already was closely connected.

When Mr. Abbey brought Mr. Tree over, it was well-known in New York that the manager's voice regarding the repertoire and the advice he gave contributed in no small degree to the fact that the actor played here to a large profit, so far as he was individually concerned, during his first visit. Mr. Abbey spared no expense. Every detail was carried out with characteristic enterprise and liberality.

Under the Frohman and Heymann auspices Mr. Tree had quite a different experience. It had been stipulated for the star by his London manager that the company should play in New York during Christmas week, and the four weeks following, generally considered the best period for business in the season. But while Mr. Tree's manager was on the Atlantic, coming over in advance of the company, Mr. Tree was persuaded by a cable from Frohman to change his New York dates to the month preceding Christmas, a part of the season during which brilliant business cannot be expected ordinarily. The reason for the change was that time at the Knickerbocker Theatre had been unexpectedly thrown open through the failure of *The Sign of the Cross*, and Mr. Tree was needed as a stop-gap.

It was arranged that Mr. Tree's tour should begin in Washington. He was booked there for a week, although Mr. Abbey had limited his engagement in Washington and Baltimore to three nights each, and had made money consequently. Mr. Tree played to indifferent business the whole of both weeks in each of these cities.

It so happened that Trilby had been seen only once in Washington, which is one of E. H. Sothern's strongholds, and one of Mr. Sothern's greatest successes there was *The Dancing Girl*. At that time, as at present, the relations between Frohman and William A. Brady were not friendly, and it would have been necessary to secure permission from Mr. Brady to play Trilby.

Mr. Tree was advised to open with *The Dancing Girl*, notwithstanding the desire of playgoers to see his *Svengali*. The *Dancing Girl* met with an unfavorable reception from the press; nevertheless, four performances were given. Then he presented *The Seats of the Mighty*, an untried and insufficiently rehearsed play by an inexperienced author, which had already been announced as the opening bill at the Knickerbocker. There was no time after the production to cancel the announcement for New York. The result is well-known. A sensible manager would have waited for the result of the Washington trial before announcing the play as the opening piece in New York.

Under their contract with Mr. Tree, Frohman and Heymann undertook to do all the necessary advertising throughout the tour. Mr. Tree's representative observed that in New York the printing used appeared to be almost exclusively limited to ash-barrels. E. S. Willard, who was playing in the metropolis simultaneously, was properly billed. Mr. Willard did not entrust his business to Trusts or Syndicates. Frohman and Heymann also undertook to meet all the expenses connected with the journey to and from this country, but in spite of the plain terms of the contract they attempted to land Mr. Tree with heavy tariff duties on new costumes, for which no duty would have been payable had Mr. Tree been notified to have the costumes worn in England before bringing them over.

Mr. Tree's manager refused to pay this charge, having expressly provided for any such contingency in the contract which he had drawn on Mr. Tree's behalf. Legal proceedings against Mr. Tree's manager were threatened on the eve of his departure. He paid one-half of the charge under protest on condition that the matter afterwards should be referred to an arbitrator. This arbitrator decided that the wording of the contract could not bear any other interpretation than that Frohman and Heymann were obligated to pay the whole amount of the duties and the cost of the arbitration.

Apart from all these evidences of poor management, experienced theatrical men would have ascertained in their own interests as well as in Mr. Tree's, whether the actor-manager, who had made a name as an actor rather than as a manager, possessed a repertoire strong enough for a second visit to the United States.

If Frohman and Heymann lost heavily, it was through trying to play a game whose elementary rules they might have learned from an employee of the man whose methods they made such a boast of improving on. The loss was certainly not due to any extravagant expenditures on the part of Frohman and Heymann.

It has been rumored, both in New York and

London that Frohman and Heymann, or one of them, had an eye on Her Majesty's Theatre, presumably for the purpose of throwing it and Mr. Tree into their pool. But the English manager has managed to get along without them, and he will probably disappoint us of the prospect of the Prince of Wales being received in the ante-room of the royal box by Heymann, or Klaw, or Erlanger, or Nirdlinger, or Frohman.

## "A LITTLE MORE OF THE SAME."

A Series of Indecent Shows Under Trust Auspices Disgusts Buffalo.

Buffalo News, Jan. 19.

In the *News* yesterday some attention was given to a protest by dramatists and critics and leading newspapers of New York against a class of plays which are becoming unpleasantly prevalent in some hitherto first-class houses. The reason for such prevalence of a kind of dramatic art, so-called, was indicated. Such plays have always had a place in variety theatres and in a class of places of social entertainment more or less under police supervision. Good or bad as they may be as artistic achievements, they are certainly novel in "the best houses." A little of the exuberance that calls for criticism on grounds of taste and morals has been common in comic opera, where the music excused it, and in the horse play of the knockabout stage. But it makes Buffalo theatregoers look back regretfully to the days of the old Academy of Music when such performances are naturalized in the highest priced house in town.

The performance called *The Girl from Paris*, which closed at the Star Theatre last night, would not shock the sensibilities of admirers of Rentz-Santley and the various "folly" companies. As an exhibition of the human form divine it is surpassed in many an opera. But it would be hard to find in one evening's entertainment so many consecutive efforts to suggest what is concealed and to lower in cold blood the romantic attraction which is the chief theme of poetry and the drama.

To be sure, it is "farce comedy," and that is supposed to cover absurdity of situation and some extravagance of action. But the motive of farce comedy is or should be pure fun. There is no real fun in *The Girl from Paris*. It is fun tacked on the outside to make a pretext for labored indecency just within the textual line. It is the grotesquery of elaborate innuendo and forced bravado of action. There is no sparkle in it. Its "bead" is artificial and spurious.

It is a comforting doctrine that "to the pure all things are pure." The theatres which are forcing this kind of carbonized mirth on people because it is cheap claim they are not making the morals of the community. They simply amuse. But it is a laugh-hungry audience that can be amused by the mannikin contortions of *The Girl from Paris* and her kind. That such a melancholy pretense of amusement is accepted at all is proof of all that has been said against the Theatrical Trust.

In the better days before there was a Trust the Buffalo people who wanted such performances went to the Adelphi for them. They did not get them at the first-class houses. The Academy audiences were spared *The Girl from Paris*. Perhaps when the Trust has ceased to dictate what Buffalo audiences shall see they will have a chance to take their wives and sweethearts to the principal theatre without humiliation. They can not be sure of it now.

## An Ignoble Agglomeration of Spoilsmen.

Le Courier de France, New York.

The Anti-Theatrical Syndicate Supplement was issued on Nov. 13 and contains extracts from influential journals published in the United States, concerning the Syndicate, which exists through disgraceful methods, and from which dramatic art and the theatrical business suffer severely.

This new organ is a supplement to *THE DRAMATIC MIRROR*. It is to be hoped, and we wish with all our heart, that the supplement will sap the veins of this ignoble agglomeration of spoilsmen.

## A Pertinent Response.

Sydney Rosenfeld, in replying to Charles Frohman's personal attack upon him in response to denunciations of *The Conquerors* and other plays that violate decency, writes to *THE MIRROR*:

I should like to say through your columns that if all Mr. Frohman says regarding me were true, he would still leave my charge unanswered—namely, that he has devoted very much of his managerial enterprise to the production of low and pernicious plays.

## The One Topic.

A correspondent of *THE MIRROR* in a New England city writes:

There has been scarcely a meeting between advance agents or managers in this place that has come under my notice for a month, when *THE MIRROR* stands in the controversy with the Trust has not been discussed. If Charles Frohman is capable of blushing his countenance would take on a rosy hue were he to hear the remarks commonly made as to the company he is in.

## SIDE LIGHTS.

[Letters from persons interested in the subject of the alleged Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed in this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.]

## GEMS OF PURE HUMOR.

NEW YORK, Jan. 18, 1898.

To the Editor of *THE DRAMATIC MIRROR*:  
SIR:—Now and then a gem of pure humor sparkles in the dramatic column of the "Sun." Here is one I noticed a few days ago: "Mr. Potter explained to some of his friends here that his play (*The Conquerors*) was founded on Sardou's work." What reticent friends Mr. Potter possesses, or careless, that they should not have advised him to acknowledge his indebtedness?

In the same issue of the "Sun" its dramatic writer, whose devotion to the ring grows more apparent every day, refers to *The Conquerors* as being possibly "too explicit in its love story." Not love, but brutal lust is the motive of *The Conquerors*. Does the "Sun" now believe he is telling the truth when he writes words like those I have quoted?

Sincerely,  
ROBERT SPOWART.



## THE USHER.



It was announced a few weeks ago, with the usual blowing of trumpets and beating of drums, that Charles Frohman had arranged to fill the stage of Wallack's during the rest of the season.

This tale bore certain fishy characteristics that anybody experienced in Frohmania could detect instantly. Its purpose was evidently to convey the impression that the pervasive one was still reaching out for more worlds to conquer.

Mark the result: Klaw and Erlanger's A Ward of France came off in a blaze of failure and Frohman "presented" The Salt of the Earth which was not sufficiently saline to change the rotten business. And now The Girl from Paris is kicking up her French heels on Wallack's once honored stage, while nothing more is heard about Frohman filling the season there with his dramatic overflow.

A burst of music always precedes Frohman's entrances, but his exits are made in silence. They should not be permitted to pass unnoticed, however.

The Garden Theatre is a fair sample of Frohman's management "on the side."

When that house was under Mr. French's management I believe he paid a rental of \$37,000 annually. Mr. Palmer staggered along there first at that figure and later at the reduced rent of \$30,000.

Charles Frohman secured the Garden on very different terms. I understand that whatever comes in above the running expenses goes to the Madison Square Garden Company on account of rent up to \$20,000. Frohman is entitled to take anything that is earned above that amount. If the \$20,000 is not earned the owners have to be satisfied with whatever they get.

I believe that the result of last season's business was that after the running expenses had been paid the Madison Square Garden Company received less than \$2,500 for the use of the house and Frohman got nothing. In other words, the loss would have been \$27,500 if the fixed rental last paid by Mr. Palmer had been in force. What the attractions booked by Frohman lost last season on this business they alone know, but the aggregate must have been considerable.

The present régime at the Garden is one instance of the sort of benefit the Trust method is to theatre property.

Nothing is more amusing than the efforts of the Trust members to answer the charges lodged at their door and to palliate the offences of which they are accused.

When Frohman is rebuked by Sydney Rosenfeld for presenting lewd plays, he retorts that Rosenfeld writes poor plays.

When a priest arraigns the theatrical ring for debauching the stage and singles out The Conquerors as a notable example of indecency, Klaw rushes into print to say that Frohman received a vote of thanks for managing an orphan asylum benefit.

When attention is called to the Trust's Baxter Street ways of doing business the whole crew raise the howl of religious persecution.

If there is anything religious about the chuck-farthing gentry of this would-be monopoly it has yet to be revealed. Indeed, there is a well-defined rumor that they put their religion in the names of their relatives a good while ago.

But, seriously, these Trust people are poor, unequipped creatures when it comes to discussion or defence. Even the short-sighted shrewdness and cunning exhibited in their schemes to squeeze, coerce, cajole and "sweat" the theatrical profession at large disappears when it comes to meeting an issue squarely or facing the music bravely. They are deficient in brains and ignorant of logic. One and all, when confronted with the necessity of defending themselves, resort either to throwing dust in the eyes or to futile attempts at befogging the real question at issue.

Not only are these tricks primitive, but they are far from effective in occidental regions.

Paul Potter's nasty compilation, The Conquerors, continues to be a subject of vigorous

discussion, while its manager rubs his chubby hands in glee and points to the crowds it is drawing as a satisfying result.

It is not difficult to conceive of exhibitions worse than The Conquerors that would draw even larger audiences to the Empire, provided the police did not interfere. Except in the philosophy of the Trust receipts bear no relation to morality.

This reproach to the drama has brought censure from numerous influential and respected sources. Men that represent the decency of the public protest against this climax to a series of stage debaucheries.

The prurient prosperity that has resulted from the unsavory notoriety obtained by this apology for a play is likely to cost somebody dear in the end.

Potter's plagiarisms continue to be exposed. The latest is a steal from another Maupassant short story, entitled "Deux Amis," which furnishes a portion of the underplot of the piece.

It has been insinuated that Potter admitted before he left New York the origin of his material, but he took good care to keep that admission secret and to claim personal authorship on the bills and in his newspaper interviews.

And Charles Frohman, although Potter's thefts have been exposed widely, continues to advertise and "present" it without credit to Sardou and Maupassant.

According to a cabled interview with Potter in Paris, that worthy frankly confesses that he priggled the "central idea" of The Conquerors, and with characteristic assurance excuses his conduct by asserting that there are only thirty-six dramatic situations and consequently no original plays are written!

Potter is defective in moral sense—that is plain. And in Frohman he finds a sympathetic ally.

## WILSON STRIKES ANOTHER BLOW.

The Courageous Actor Tells the Chicago Public of the Evils of the Trust.

At the conclusion of his engagement at the Grand Opera House, in Chicago, last Saturday night, Francis Wilson was summoned to speak by the crowded house. He made the Trust his text, delivering himself as follows:

Dramatic art in America is in great danger. A number of speculators have it by the throat and are gradually but surely squeezing it to death. These people are compelling some of the best stars to bend to their ignoble terms or do one of two things—retire from their profession or play in theatres not always regarded as first-class.

A little band of brave people in the profession have dared stand out against this Syndicate, among them Richard Mansfield, Minnie Maddern Fiske, James A. Herne, James O'Neill, Robert Mantell and others whom I think best not to name.

Joseph Jefferson, the dean of the dramatic guild, says the Theatrical Trust is a monopoly inimical to the best interests of the dramatic profession. William Dean Howells says that not merely one industry but civilization itself is concerned in the Trust's overthrow.

William Winter says that the Trust's aims are sordid and its objects mercenary. Henry Loomis Nelson, editor of "Harper's Weekly," says it will be a sad day for the drama in this country when it falls into the hands of a single Trust of managers, and to this list might be added hundreds of other expressions from equally important sources.

The audience applauded Mr. Wilson to the echo, and at the end of the speech there was a deafening round that went to show where the public's sympathies lie in this struggle for art against commercialism.

## A GLOOMY OUTLOOK.

Trust Operations Have Discredited Amusements Throughout the Country.

New York Evening World, Jan. 19.

Nothing but the gloomiest predictions are held forth for next season by managers outside the big Theatrical Syndicate. And even that dramatic factory does not escape the direful forebodings. The anti-Syndicate say the big guns have bitten off more than they can conveniently chew, and that their theatres outside of this city will be occupied by No. 2 and No. 3 companies and other attractions that cannot get along in New York. In the absence of any competitor, the Syndicate has the choice of foreign successes, leaving the anti-Syndicate struggle along with the cheaper class of dramas, outside those furnished by the few big stars who have not entered the Syndicate's lists. So the bookings for next season are proceeding slowly, everybody waiting, Micawber-like, for the unexpected to happen.

Probably never in the history of theatres has road business been worse than this season. The various circuits are strewn with wrecks of companies that started out hopefully and came to an untimely end. The distance traversed depended entirely upon the depth of the financial backing. Only the strongest attractions have been able to weather the storms, and even they have nothing great to boast of. On the other hand the season in this city so far has been particularly good, and the majority of local managers, who have not been obliged to bolster up road losses, are correspondingly jubilant.

## A Brave Soldier.

Chicago Inter Ocean, Jan. 17.

Francis Wilson is one of the few artists who have had the hardihood to openly express the courage of their convictions on the Theatrical Syndicate. He views the growth of such an organization in all points as inimical to the freedom of artists and the advancement of stage art. If a half dozen other leading lights of the stage would take such an independent attitude, the existence of the Syndicate would be practically impossible.

## JEFFERSON'S DECLARATIONS.

There is no Doubt That He Believes the Trust to be Inimical to Art.

Since the battle against the Trust began a good deal of interest has centred upon Joseph Jefferson, the dean of the dramatic profession.

His friends and admirers were gratified when he declared publicly that "The Trust is inimical to the theatrical profession." They were confident that Mr. Jefferson would take the right side in a controversy involving the interests of the stage and his comrades.

But when later he made a second statement of his position, electing to remain "neutral" in fact while still denouncing the Trust in theory, his enemies rejoiced.

They took occasion to accuse Mr. Jefferson of heartless selfishness. They said that he had not produced a new play in many years; that he carried about the country a company of inferior actors; that his scenery had become a byword; in short, that he was non-progressive and mercenary, without real love for his art or sympathy for his profession, and that so long as he was not "squeezed" himself by the Trust he cared nothing as to what might befall the rest.

The answer to these uncharitable criticisms, made by persons that have not yielded to the charm of Mr. Jefferson's magnetic personality, is conclusive. It is found in Mr. Jefferson's plain declaration that "the Trust is inimical to the theatrical profession."

In Mr. Jefferson's delightful "Autobiography" he expresses sentiments and views wholly opposed to the comments of those that interpret his "neutrality" ungenerously.

On page 223 he says: "Art has always been my sweetheart and I have loved her for herself alone." The meaning of this declaration is perfectly clear.

Again, on page 114, he asks: "Who would not rather play a good part to a poor house than a bad part to a good house—aye, even if he were the manager?" Mr. Jefferson would prefer the good part and the bad house without doubt. And yet there are irreverent writers who misjudge entirely Mr. Jefferson's views as to the relative importance of the box-office.

The "Autobiography" contains other convincing proofs of Mr. Jefferson's appreciation for the purely art side of his calling. On page 176 he says: "On my second visit to Paris twenty years after, I was struck with some curious incidents that illustrate the devotion of the French to art and their uncertain loyalty to the reigning government. Over their doors and on the corners of their public buildings the Republican motto, 'Liberty, Equality and Fraternity,' was painted; but the prices of admission to the Grand Opera House were carved in stone."

Here was an evidence of art devotion that impressed Mr. Jefferson as deeply as the intaglio scale of charges itself and the same soul-inspiring tribute to the permanency of art would undoubtedly be carved above the portal of Mr. Jefferson's theatre, if he conducted one in this country.

Taking Mr. Jefferson's public writings and utterances into consideration, is there any possible reason for disbelieving the sincerity of his declaration that "The Trust is inimical to the theatrical profession?"

## THE "WORLD'S" CATECHISM.

A Washington Newspaper That Awaits Answers from Frohman & Company.

Washington, D. C., Hatchet, Jan. 19.

The New York World, which has covered itself with glory in exposing the infamous machinations of the Theatre Trust, in its last Sunday edition propounded a catechism which the impudent Frohman and his crowd will find it difficult to answer. Right here we may say at the outset of this controversy between the Trust and the players, when the World began the fight against their organization and their insolent methods this Frohman gang of theatrical banditti were very insolent and defiant. The World soon brought forward facts and incidents which proved as effectual an instrument in curtailing the blathering of Frohman and his accomplices as did the cowhide lash on the backs of the slaves under the ancient regime. Of course, this comparison is an exaggeration, but really it has a basis in substance. The Frohman theatrical banditti first made their greatest mistake when they supposed that the public would not rebel against their dictation. The second part of their mistake is that the general public of this country will not permit a syndicate of speculators to dominate the theatrical business of the country without any regard to the character of the play or tastes of the particular community where theatrical representations are exhibited. Now, among the numerous pertinent questions that the World propounds we would like to see the answers from the Trust, because they are salient questions.

Have you not systematically and persistently practiced fraud and deceit on the public?

Have you not repeatedly sent out inferior companies, falsely representing them as the original casts of New York successes?

Have you not repeatedly advertised actors as playing in these companies who were in fact at that time playing in other and distant cities?

It is unnecessary to go further. We would like to see the sworn statement of Frohman & Co.

## To Fight the Trust.

In acquiring the lease of the Manhattan Theatre, William A. Brady and Florence Ziegfeld, Jr., make an interesting announcement. Speaking for the new lessees, Mr. Brady says that the theatre has been secured chiefly to fight what he fitly characterizes as "the outrageous Theatrical Trust."

## Theatres Closed by the Trust.

Bridgeport is one of the nearby cities that has experienced the beauties of the Trust's booking methods. A Ward of France and other companies, routed by the agents of the octopus, cancelled Bridgeport recently, with the result that the local theatre was closed for nearly two weeks.

## AN AGGRESSIVE FIGHTER.

The New Orleans Item Has Crystallized a Sentiment Against the Trust.

Daily Item, New Orleans, Dec. 25.

The determined attitude assumed by the Varieties Club, the historic, social and dramatic organization which owns and controls the Grand Opera House, towards the Theatrical Trust is fraught with more than local significance. The devoted band of artists and managers who are making a heroic battle against the unsightly octopus regard the Varieties Club of New Orleans as a powerful ally, the moral force of whose support is sure to be powerful and far-reaching.

Col. George Soule, the eminent educator and the president of the Varieties Club, gives his personal opinion and defines the position of his club now for the first time.

The Item laid the matter before Colonel Soule in this form:

"The Item, as you have doubtless seen, is engaged in a service to correct the evil resulting from the Theatrical Trust, and as you are the president of the Grand Opera House Association it would like to have your opinion on the subject."

"I have read with much interest the Item's articles on the Theatrical Trust and most heartily endorse its action thereon," said Colonel Soule. "Trusts are established with a view to monopolize business within the sphere of their action, and are often conducted upon non-ethical lines, which result to the injury of its co-laborers and to the disadvantage of the general public. Such, in my judgment, is the Theatrical Trust, which now exists, and in a most sordid manner interposes its hideous form and crafty methods to destroy fair competition. As it is now managed it makes supplicants and serfs of the most brilliant stars which shine in the firmament of the drama. It lowers and degrades the standard of attractions which makes the theatre a temple of dramatic art and pleasure for the elevation of the morals and the multiplication of the humanities that adorn mankind."

"I believe that upon the stage of the high-class theatre are taught many of the grandest lessons of wisdom, temperance and morality. The white-winged angels of knowledge, benevolence, candor and love, and the black demons of ignorance, jealousy, avarice and hate are brought before the footlights of the stage, where each is required to act the part he plays in the affairs of men. And thus, by comparison, lessons of 'great pith and moment' are taught, through which we are encouraged to embrace the good and to reject the evil."

"These are my personal views of the Theatrical Trust, and of the mission of the theatre."

"As the executive officer of La Variete Association, which owns the Grand Opera House, and which has for nearly forty-seven years, through a commendable public spirit, maintained it as a first-class temple of the drama, without ever having received a dollar of financial gain, I can assure you that the association is consistently and persistently anti-trust. Consistently for the good of the public and the rights of the members of a great and noble profession. Persistently in its determination to oppose the unjust actions of theatrical trusts, and to maintain a high grade, through stock companies, in case the Trust should enslave, disorganize and dominate the leading individual attractions of the country."

"You may be assured that the Grand Opera House Association will continue to labor in the interests of the theatre-going public, and that it will defend itself by all honorable means against any machinations of the Theatrical Trust octopus which now holds in its vicious grasp so many theatres and theatrical companies, and which threatens and menaces the dramatic interests of our country. It will be a sad day when the mission of the theatre is curtailed by the selfish spirit of a trust. Then we shall see degraded and prostituted one of the great forces which has been a potent factor for more than two thousand years in putting sunshine into the hearts of millions, in educating, liberalizing and humanizing mankind. I trust that the Theatrical Trust may be entombed in the cemetery of time ere that day comes. Let the Item go on with its good work, and in due time it will receive the merited praise of a discerning and grateful public."

## FRESH FROM THE ICE.

The Proposition of the Trust, Which Bleeds Everything It Touches.

Spokane, Wash., Chronicle, Dec. 18.

Trusts of whatever nature are generally conceded to be harmful, the basic principle of their formation being to benefit the few at the expense of the many. These combinations have heretofore gained control of nearly every branch of trade and industry, but the present Theatrical Trust is believed to be the first attempt to corral the pleasures of the people. It begins with a bluff at playhouse managers, a bluff at the managers of attractions seeking the road follows, and behold! the Trust is enthroned in power, deriving an enormous income from both sources without giving the least return. To the house men the Trust manipulators say: "We have control of all these good attractions which you must have. Give us so much." To the show people they say: "We have control of all these good houses. Give us so much." Both sides bite and the manipulators sit back and wax fat. The proposition is fresh from the ice, but has been so effective as to cause much alarm.

In the East Francis Wilson, Richard Mansfield and Minnie Maddern Fiske are leaders of the opposition to the Trust. These people have consistently fought against the robbery, relying solely on the merits of their productions and the prestige of the names to make money; but smaller fry than these must submit or suffer.

## Growing Stronger.

"The sentiment against the Trust is growing stronger here every day," writes THE MIRROR correspondent at Atlanta.



## COMMENTS FROM AN INTERIOR CITY

UPON LIBIDINOUS PLAYS AND THEIR PROVINCIAL PROSPECTS.

**They May be Forced Into "Runs" in New York, but the Press and Public of Other Cities will Reject Them—Local Managers Forced to Open Theatres to Such "Shows."**

There has actually been found a theatrical market in New York, frequently spoken of by New York dramatic critics as "the theatrical metropolis." There has actually been found a New York dramatic critic sufficiently honest and courageous to state this fact, and, although the awful circle of the Trust has been drawn around this nasty theatrical entertainment, to heartily condemn it for its nastiness. There have actually been found American theatre-goers, whose national characteristics of self-consciousness, timidity and aversion to "making a scene" have not been able to prevent them from openly and emphatically showing their disapprobation of a theatrical performance that has disgusted and insulted them with its stupid vulgarity and filth. It is evident that the age of miracles is not quite past.

That which wrought the marvels above catalogued by its exceptional vileness is called The Telephone Girl. It was, originally, French, the work of Messieurs Antony Mars and Maurice Desvallieres. It reached this country by way of England. That eminently tasteful and delicately humorous dramatist, Mr. Hugh Morton, tenderloinized it. That distinguished composer, Mr. Gustav Kerker, decorated it with musical chiffons. That fountain-head of theatrical sewage, the New York Casino, voided it on the American public last Monday night. The American public fled, holding its nose.

Every decent theatre-goer in the country will rejoice at the news of this resounding slap in the face administered by the public to the management of the New York Casino, that has done more in the last five years to degrade the stage and hurt the theatrical business by driving decent people away from the theatre, than any other producing management in the United States. This is not the end of the disgusting prostitution of the stage to lewd uses for which the New York Casino is primarily and chiefly responsible, but there is reasonable ground for hope that it may prove the beginning of the end. There is not the least likelihood that The Telephone Girl will be, as it ought to be, withdrawn with a humble apology to the New York public for the insult of its presentation. Its staging cost heavily, and its producers are not wise enough to at once fully comprehend the significance of the sharp lesson they have received or to save money by pocketing their first loss. A "Casino success" will be made of The Telephone Girl, as many other New York "successes" have been made. It will be kept on the Casino stage, at a loss, for the two or three weeks necessary to enable its proprietors to subsequently lie about its "New York run of 100 nights." Audiences will be secured by a liberal use of paper. Applause will be hired. New York dramatic editors, although they know better, will write of these "fake" audiences and this spurious applause as if they were genuine. Favorable notices of the performance, already printed in New York papers that don't even pretend to tell the truth about things theatrical, will be circulated broadcast throughout the country. The New York Sun, unless it departs from its usual custom, will qualify, until it has practically reversed its original condemnation by a succession of Laodicean paragraphs in its theatrical column. Soon that Casino fiasco, The Telephone Girl, will be cavorting through the country, fraudulently labeled "the latest Casino success." Its owners will have no difficulty in placing it in the best theatres. The local managers will not want The Telephone Girl. The would refuse to give it house room if they dared. But they will not dare. The local manager who has relations with the theatrical speculators is merely a janitor. He is not allowed to select what pleases him and is suitable for presentation in his theatre from the stock of the theatrical speculators. He must take what they choose to send him, when they choose to send it, or get nothing of theirs. So many a local manager, although he knows that The Telephone Girl will disgust his patrons, hurt his house's reputation and permanently damage his business, will find himself forced to give time to the nasty trash.

But the theatrical speculators have no control over either the theatrical public or the newspapers (outside of New York). So while they can force such stuff as The Telephone Girl into decent theatres on the road, they can't force decent theatre-goers to see it or decent newspapers to lie about it. That is why the sensational fiasco of the Telephone Girl and the excellent example set other audiences throughout the country by last Monday night's Casino audience are likely to prove the beginning of the end of the most annoying of existing theatrical nuisances. Decent people are misled into worse than wasting their money and their evenings on performances of The Telephone Girl pattern because they have never been warned of their real character, or have forgotten it, and because they enjoy such light, amusing, eye-pleasing, unobjectionable mixtures of pretty stage-pictures, clever nonsense and bright music as they mistakenly suppose these nasty messes of dirt and drivel to be. But after the conspicuous and sensational demonstration that The Telephone Girl is too dirty even for New York, nobody is likely to soon forget the true character of this piece and of other similar outpourings from the same source. The chronicler is inclined to think that, hereafter, the phrase "Casino success" is likely to be generally regarded by decent theatre-goers in "out of town cities" as a danger signal warning them to keep

away. The chronicler is very sure indeed that if The Telephone Girl and one or two other pieces of like character and antecedents ever come to Rochester, as they probably will, for reasons above set forth, no theatre-going reader of the Democrat and Chronicle will be led to patronize them through lack of opportunity to inform himself as to their nature.

### PROPERLY CHARACTERIZED.

**Unbiased Newspaper Opinion of Several of the Trust's Pet "Shows."**

Some people have an idea that the glamor of a New York run is yet a potent factor toward a successful road tour. If there are any people who intend to invest any money in something of the kind let them disabuse their minds of that idea at once. The truth of the matter as regards In Gay New York, The Whirl of the Town and One Round of Pleasure is that they do not deserve liberal patronage. Klaw and Erlanger may be able to get their companies into houses through the Syndicate, but they cannot coax the public into them to see the shows, and the sooner they realize this the better it will be for them.

The Whirl of the Town will be closed out next week. It is the beginning of the end of the fad for the insane rot of extravaganza which is propagated by such managers as Klaw and Erlanger. Canary and Lederer's success with the New York Casino reviews seems to have convinced these speculators that it was only necessary to get one or two variety players and a chorus of girls in tights to make an attraction that would turn bucketsful of gold into their pockets. Hence the inundation of this season. Jack and the Beanstalk came, then The Whirl of the Town, then One Round of Pleasure, and if The Belle of New York lives long enough and Klaw and Erlanger's money holds out, it also may come. However, it is possible that when they hear how chilly is the reception given One Round of Pleasure they may get a sane idea of the public's present humor.

The first-class theatres producing what is new are, as a rule, compelled to produce what is bad. In America a librettist would think it suicidal to make any attempt at literary excellence, and the composer has a deadly fear of appreciation from lovers of genuine music. Wit and melody have been replaced in the New York theatrical clearing house by buffoonery and noise.

It is the duty of Americans to resist any and all attempts to reproduce French stage nastiness in this country. A few evenings ago there was presented in Hartford, for the first time in this country, as was announced, a "musical comedy" of French origin, which went farther in the direction of offensiveness than any stage performance of recent years. It is possible that the French version of The Telephone Girl may not have had at home so repulsive a tone, so vile an atmosphere as the version presented in Hartford, yet we hesitate to believe that any adapter of foreign stage shows would be guilty of adding to the vileness and the repulsiveness of the original. What share the persons whose names are connected with the preparation and presentation of a piece so full of evil suggestions and indecency as The Telephone Girl may have had in producing it, as seen here, we cannot say, but of the piece as a whole, it must be said that it merits the severest condemnation. A stage performance which cannot excite any other emotion than disgust in the mind of any refined woman cannot make headway in this country yet, thank heaven! Nevertheless, the mere attempt to put French smut on the American stage does great harm, and should be dealt with as it deserves by all respectable newspapers.

The Belle of New York has a decided dash of unpleasant favor.

Cold type cannot begin to picture her warmth. Indeed, on several occasions, The Belle of New York became so audacious that even the men blushed a deep red. There was a brilliant display of lingerie and some very risqué dialogue.

It became apparent that this fad was being overdone, and now there has come a sign that its death is near—not that musical comedy will drop out entirely, but that the long list of companies will be cut soon. The chief danger to the continued favor of the entertainment was the increase of vulgarity in the performances. In New York this week the limit was reached, so that it is likely there will be a setback for the gentlemen who are determined to give up the stage to burlesque. The Telephone Girl, another Casino presentation, was tried on a Gotham audience Monday night, and it was so bad that many of the audience had to leave before half the performance was finished. It was not bad in the sense that the actors and singers were incompetent, but in the sense that the tough side of life was too vividly and realistically portrayed. It must have been extremely vicious to have brought condemnation from a first-night gathering in New York. The authors who were responsible for An American Beauty, The Lady Slavery, In Gay New York, The Whirl of the Town and The Belle of New York adapted The Telephone Girl. This rebuke by a following which is not supposed to be fastidious will not serve to discourage Hugh Morton, the librettist, for he has been writing down to a level he thought would be profitable, and he is capable of fine work. He is the last man in the world to seek a lesson from experience, but he now knows that public taste is not so rotten—that is the exact word—as his cynicism made him believe it.

### In a Bad Way.

It has just come to light that when The Whirl of the Town company left Cincinnati several weeks ago it had to borrow \$1,600 to get out of that city. All is not gold that glitters

### THE DOLLAR RULES.

**But Art Will Carry the Stage to the Enjoyment of Essential Freedom.**

*The Conservator, Phila., Dec., 1897.*

The Theatrical Trust is the nearest recent exposure of commercial piracy in the United States. Art is threatened with the sentence of the plutocratic monitorship. Some actors have actively risen in revolt, while some others who are known to harbor sympathy with revolt yield to a conviction of helplessness. The peril of the situation is very commonly and graphically realized in the profession. The new play of the iron hand is not a surprise. The actor at last is but feeling the demand which everywhere has heavily fallen upon the liberties of the race. The dollar rules. The actor is jealous of his freedom. But I see no reason why the freedom of the actor should be regarded above the general freedom. I respect the stage. I hate the blight that follows the shadow of the plutocratic Hyde. I agree with Mansfield that "art must be free" and that "liberty is the greatest privilege of man." And I appreciate in Mansfield the bravery with which he employs his voice and pen in the service of enfranchisement. But the fight that is new to the actor is simply the extension of an old contest. Among those who are unreservedly rebellious should be mentioned Mansfield, Wilson, Minnie Maddern Fiske. Mrs. Fiske, now traveling, is forced into the unfilial theatres, some of them, it appears, of pretty inconvenient location and character, but she carries her audiences with her. In his just finished engagement in this city Mansfield, from the stage of a Trust theatre, exposed and denounced the Trust. "Humiliation is not in my line," he declared. But one Philadelphia writer took up weapons in support of Mansfield. Let him be mentioned for honor—Louis N. Megargee, of the Times. The managerial interests of the great papers and the theatres are of a common quality. One naturally aids and abets the other. In the meantime we have the experiments with the Criterion Theatre, in New York, and there are reasons for thinking the actors may make protest in such formidable and concrete terms as to turn down even the autocrat.

When once we have developed the sort of man to whom liberty is more precious than bread we shall have plenty of liberty and plenty of bread as well. Until we have done that we shall both cringe and starve. There have been times when expression was free only on the stage. In its extremity freedom has always found the stage its friend. To-day the stage offers rare opportunities for daring inroads upon the commonplace. The Devil's Disciple, for instance, riotous in heresy, confounding the critics, yet enough comprehended to draw to itself a practically general good will, its humor and pith baffling inattention, interpreted, in this case, by a man of peerless histrionic genius, gives such stir to the lethargic respectability of its public as can be dissipated by no lumber of soporific inanity emanating from average pulpits and the slave-pens of the literary dandies and starvelings. That this may be possible once serves notice upon the powers that it may be possible again or perhaps many times in a generation. That this possibility may be protected requires continual payment of its price, which is eternal vigilance. We seem to suffer the throes of a transition that is to carry us safely from the destiny of the dollar to the immortalities of freedom.

### BROADWAYITIS.

**Wilton Lackaye Describes a Phase of Trust Egotism, and Makes a Prediction.**

*Interview with Wilton Lackaye, in Louisville Courier-Journal, Jan. 16.*

"I think that in this country, as in all the older countries, public opinion will demand the actor-manager, as in Germany Mr. Barnay is at the head of German managers, and in London Mr. Irving of English managers. So you will find in our generation that the control of the theatre will be given up to those who have made of it an art and a profession and not a business, and to this very end many speculative managers have unconsciously been working. They have duplicated and triplicated a New York success so as to have three or four companies on the road at one time presenting the same piece, using all of the 'original printing,' 'original photographs,' 'original criticisms,' and everything except the original company, which made the play a success. The people have been fooled so often by this device that they have begun to rebel, and have shown it in a very practical way by patronizing the stars, whatever may be the theatregoers' opinion of the play, or even of the star. If Mr. Jefferson, Mr. Goodwin, or Mr. Crane is advertised he is sure he is going to get 'that.' There are no No. 2 Jeffersons or No. 3 Goodwins. The star, if he is an artist, is more conscientious, but even if he is not, approval or disapproval of the press and the public registers much more distinctly on the man who has to face them than on the gentleman who sits in a swivel chair in New York and telegraphs occasionally to Chicago, 'How are we doing?' The fact of the matter is that many of these gentlemen have been so long in New York that they are affected with a disease which might be called 'Broadwayitis,' the effect of which is to contract the vision so that they can not see beyond Jersey City on one side and Brooklyn on the other.

"The star who travels soon recognizes the fact that in many other cities of the United States there are people of culture and a discriminating taste which is not directed by dispatches from New York, or in the least influenced by New York opinions. Starring should be encouraged, for it is the only hope for public entertainment. The new stars don't know it all at first, but they know more than a man who graduates from a shoe store to management. At any rate they'll try hard. A doctor who loves his practice of medicine, a lawyer who is law-struck, or a minister who believes what he teaches, must be a better leader than a layman."

## ITS METHODS ARE MERCENARY.

**THE TRUST EXACTS TRIBUTE FROM ALL WITHIN ITS CLUTCHES.**

**Its Arrogant Dictation and Its Sinister Opposition to Artists Who Declare Independence—Methods Verging Upon Conspiracy—Many of Its Own Productions Mercenary.**

*Editorial, Springfield, Mass., Republican, Jan. 6.*

The stage world has been much disturbed recently by the arguments for and against the methods of a combination of certain well-known theatrical managers, who are attempting, so it is asserted, to control the dramatic market. The fact that the six managers who are accused of entering into such an alliance have really banded themselves together for some purpose is generally admitted. Whether their purposes are in sympathy with the advancement of dramatic art, or whether their methods are ethically justifiable, are other questions which cannot be decided off-hand. However, there are certain general indications and several attitudes assumed openly by the combination which may be considered suggestive, if not actually conclusive. The Syndicate, or "Trust," as it has been called by its enemies, is said, upon apparently good authority, to have already gained absolute control of fifty of the principal theatres in the largest cities of the country, and to dictate, as well, the bookings for seventeen other playhouses. This leaves, it is asserted, only seventeen important playhouses which are entirely independent, and there are indications that several of these may soon come under the control of the combination. As to theatrical companies, all but four of the in any sense important organizations are said to be controlled, either directly or indirectly, by the "Trust."

So much for the mere proportions of the Syndicate. But its methods, if we may believe what is repeatedly said by persons who seem to be quite responsible, are as mercenary as its scope is inclusive. The basic policy seems to be to exact tribute of both the play-house manager and the theatrical organization as such. Companies which are controlled by the combination pay to it a certain percentage of their receipts for each performance, and theatre managers do likewise. The "Trust," it is said, also arrogates the right to determine what play-houses shall or shall not be used by companies which have resigned their affairs to its management. That some such espionage is really exercised seems to be proved by the experience of certain actors who have preferred to remain independent. For example, Mrs. Fiske, who is appearing in Stoddard's dramatization of "Tess of the D'Urbervilles," was unable to engage one of the first class theatres in Cincinnati recently, and was obliged to play for a week in a house which is devoted ordinarily to vaudeville performances. This was attributed to the stand which she had taken against the "Trust." Francis Wilson and Richard Mansfield, who maintain the same attitude, also claim to have been put to much inconvenience, and it certainly seems that these actors have been made the victims of something like a conspiracy, which is not disinterested in its intent.

The presiding geniuses in this combination are said to be the Frohmans—Daniel and Charles—and it must be admitted at the outset that this name has been associated with much that is really meritorious in the theatrical realm. But the artistic standards of a manager need not necessarily argue his conscientious devotion to art. Indeed, there is something quite paradoxical about the proposition of art for revenue only, which seems to convey about the most dignified idea in the Theatrical Trust's platform. It ought to be said, also, that several of the managers who are associated with the Frohmans have been the promoters of much that is distinctly cheap and not a little that is unmistakably meretricious. Nor has the managerial career of the Frohmans been kept entirely clear of these taints. And this, after all, is perhaps the strongest of the tangible indictments against the combination. Because, manifestly, it is not good for the stage world that it should be obliged to confess allegiance to individuals whose standards of excellence or desirability in the matter of public entertainments are reflected by certain current exhibitions which have become "popular" and "successful."

### The Signs Will Not Fail.

*Los Angeles, Cal., Evening Express, Jan. 12.*

THE NEW YORK DRAMATIC MIRROR is the recognized organ of the theatrical profession in America, and it is making things most emphatically active for the so-called Trust, composed of our good friend Mr. Frohman, with his ally Mr. Heymann—who do not love the Pacific coast—Klaw and Erlanger, Nirdlinger and Zimmerman, with other spirits of their kind, and if their last day is not worse than their first, then all signs fail. The press of the country has lent a willing hand in showing theatregoers the iniquity of this combination, that seeks to give them 50-cent shows for a large round dollar—on the plan of Mr. Bryan—with the result that those who pay are beginning to look into the matter of who is back of the business management, and will doubtless soon learn to govern themselves accordingly.

### What the Trust Foists Upon the Public.

*Elmira, N. Y., Advertiser, Jan. 15.*

Sidney Rosenfeld wonders if it is not about time for the appointment of a censor for the theatre. That is only one way of denouncing the Theatrical Trust, which is fostering upon the public the worst series of plays that this country has ever known, many of them being too vile for even New York consumption.